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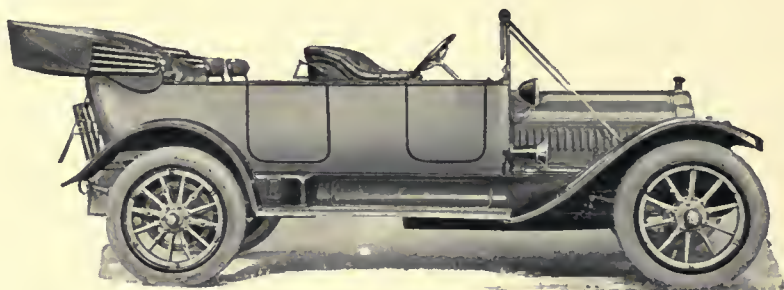


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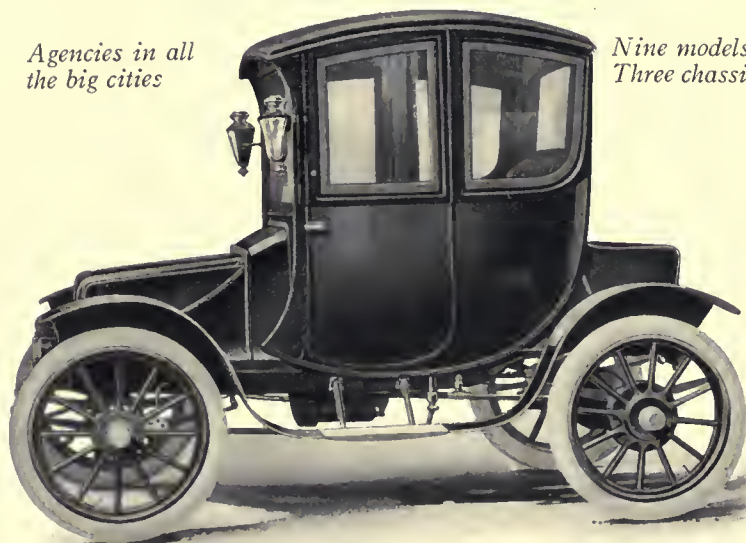
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VOLUME XXVII

CHICAGO MARCH, 1912

NUMBER THREE

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HON. JOHN E. W. WAYMAN

THE plans for a "City Beautiful" will be greatly enhanced by the nomination and election of a gentleman with a spotless character and public record as Governor of the great State of which Chicago furnishes one third the population and many of her chief commercial interests.

Such a man is

Hon. John E. W. Wayman

the gentleman who, as States Attorney of Cook County, has done so much for the moral uplift of the City and County through the banishment of graft, corruption and crime from commercial and civic affairs.

A vote for Mr. Wayman on April 9th for the Republican nomination for Governor will not only be appreciated by the candidate and his friends, but will contribute very materially towards making Chicago indeed the "City Beautiful" in all things worth while.

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*PROPOSED BOULEVARD TO CONNECT THE NORTH AND
SOUTH SIDES OF THE RIVER, VIEW LOOKING NORTH
FROM WASHINGTON ST.—PAINTING BY JULES GUÉRIN*



THE PROPOSED PLAZA ON MICHIGAN AVENUE

“The Chicago Plan”—To Make Chicago Beautiful

By JAMES WILLIAM PATTISON

THE talk about “Chicago Beautiful” is an absurdity to a large number of inhabitants of this busy metropolis. The truth is that there are some who do not know what the words mean, having had no experience in things beautiful, as they have grown up amid more or less squalid surroundings. Some read about artistic cities and some have crossed the water to Europe and seen them, but many imagine that beauty and business can never go hand in hand. They think that the old countries of Europe, with the traditions growing out of the acts of an absolute government, which has said “Let there be beauty,” and dictated in an autocratic manner the placement and character of beautiful things, are the proper locality to seek for such things; and that republican America, which has no artistic traditions or public art, should be perfectly satisfied with simple financial prosperity.

This contingent of our population looks on coldly when the Chicago Plan is presented to them. It is the mission of people

of cultivated taste, who have faith and foresight, to educate these doubting Thomases and change their ideas. The way to do this is to show them some striking example of betterment which will appeal to their partially developed sense of orderliness and propriety.

Everyone of us should know the propositions contained in the Chicago Plan. Briefly it is a scheme invented by certain distinguished people who see plainly the necessity of improving the avenues of circulation, in order to facilitate business, and of beautifying certain portions of the city in order to give the people (although they are now indifferent) opportunities for recreation and physical improvement, on the principle that “All work and no play makes Jack a dull boy.” That the people will immediately appreciate a betterment of conditions is very evident. They all do somewhat appreciate it now, but look upon it as an unattainable luxury.

Influenced by certain leading minds the



BIRD'S-EYE VIEW AT NIGHT OF GRANT PARK, CHICAGO—THE FACADE OF THE CITY, THE PROPOSED HARBOR, AND THE LAGOONS OF THE PROPOSED PARK ON THE SOUTH SHORE—FROM A PAINTING BY JULES GUERIN

Chicago Commercial Club interested itself warmly in developing the thought, raised the necessary funds and appealed to the noted architect Daniel H. Burnham to develop a plan embodying the necessary improvements. The great architect responded cheerfully and, aided by Frank I. Bennett, caused very beautiful and elaborate maps to be made and perspective views, developed on large sheets of paper by the artist Jules Guerin and others. These imposing

and Walter D. Moody, managing director, and imposed upon them the duty of receiving this plan, and all that goes with it, on the part of the City of Chicago; the duties of the Commission being to educate the people of Chicago to an appreciation of its benefits and see to it that every effort is made to carry out the scheme. This Commission is composed of more than three hundred persons representing every phase and condition of Chicago life. The force of



THE PROPOSED CIVIC CENTER, CHICAGO, SHOWING THE GROUP OF SURROUNDING BUILDINGS CROWNED BY THE CENTRAL DOME

sheets are sufficiently voluminous to cover the walls of a large picture gallery. All who see them are carried off their feet in admiration, but shake their heads doubtfully saying: "It is only a wonderful dream; we can never see this an actuality." This extensive array of illustrations was called for by Europe and made there an extensive tour in Germany and in England, everywhere exciting great enthusiasm.

Although so short a time has passed since the publishing of the Chicago Plan by the Commercial Club, His Honor the Mayor has appointed a Chicago Plan Commission of which Charles H. Wacker is chairman

this Commission has already commenced to carry out the plan, and it seems to be beyond a doubt that they will very soon show plainly to all inhabitants of the city so good an example of what they intend to do as to leave little doubt that everybody will fall in line and advocate the carrying out of the entire plan.

Even now the public school children are being systematically informed, through skilled lectures of the meaning of the Chicago Plan. These children will soon be men and women—citizens with responsibilities.

The Plan shows the manner of opening



VIEW LOOKING SOUTH OVER THE LAGOONS OF THE
PROPOSED PARK FOR THE SOUTH SHORE, CHICAGO
Painted for the Commercial Club by Jules Guerin

new thoroughfares, vastly increasing the ease of communication from one part of the city to another, and simplifying the transportation of merchandise as well as the movements of people. It also considers the opening of breathing spots, opportunities for recreation, to the betterment of health and physical conditions, not to overlook the moral betterment of the denizens of congested districts.

It is an easy process, when the country is flat, to lay out a city with streets at right angles to each other. Occasionally we find streets like Milwaukee avenue, Blue Island avenue, and North Clark street which cross all these rectangles in a diagonal direction. In other words they go directly to some point near the outer edge of the town, thus avoiding the necessity of going around two

sides of every square. The Plan provides numerous thoroughfares shortening the distance from point to point and shortening the trials of everyone who travels more than we can appreciate, unless our memory carries us back to our boyhood and the joy we experienced in "cutting across lots." The time and labor wasted in zig-zagging around the corners of all squares is beyond computation. Of course, the gridiron plan is simple and economical in the laying out of city lots, but access to one of these "shortcuts" relieves mightily the nerves of drivers as well as the pocket books of the employers.

To cultivate patriotism, the love of the city because it is ours, there must be something impressive about the arrangement of its parts; to have some imposing spots

awakens pride in all men. Therefore, it is the consensus of opinion, of all architects and students of the subject, that every city should have a "Civic Centre," a public plaza around which imposing public buildings may be arranged, a capitol building of imposing appearance which people may see and become proud of. It is well illustrated in the city of Washington by the lofty dome of our national capitol, and the impressive proportions of the building and the ample wooded approaches to the same. Can Chicago have such a capitol building? Certainly it can and as every school child meets the picture of our national centre with enthusiasm so will the people of Chicago admire their own civic centre. During the civil war, as marching regiments approached the city of Washington and caught a glimpse of the lofty dome of the capitol in the hazy distance their hearts were strengthened and their tired bodies were restored, as they thought of all things which the

monument suggested to them. All monuments make a powerful impression on the minds of men and women.

It has been found that Congress street, running east to west is the natural centre of Chicago, and Halsted street running north and south is another centre. The Plan contemplates the widening of Congress street to a fine thoroughfare as far as Halsted street, and there creating a plaza in which shall be the capitol of Chicago with its attendant public edifices. Thus from the centre of Grant Park to this lofty dome there will be found the nucleus to all this scheme of improved thoroughfares.

One of the crying evils of our present condition is the lack of proper communication between the north and south sides of the river, near its mouth. Supposing that Michigan avenue is to be the main thoroughfare of the city, its usefulness is largely destroyed, north of Randolph street, by its narrowness, and the unendurable confusion



PROPOSED BOULEVARD ON MICHIGAN AVENUE—VIEW LOOKING NORTH FROM A POINT EAST OF THE PUBLIC LIBRARY



STUDY FOR THE DOME OF THE PROPOSED CIVIC CENTER
From a Study by Janin

where the only river crossing exists by means of Rush street bridge. Though this is one of the roomiest bridges it is required to transfer vast swarms of vehicles, largely heavy goods wagons, but also every light carriage or automobile coming from or going to the north side. On one hand there is a serious hindrance of business, and on the other the ugly condition of driving a handsomely finished vehicle, many times filled with ladies, which have to run the risk of catastrophe, or at least damage, from ponderous transportation wagons. It is too much for human patience to endure. Also there is a similar congestion of sev-

eral streets, right near the bridge, bearing east and west traffic carried in ponderous vehicles from the steamboat wharves to the city and from city to steamboat wharves. Of course, blockades are numerous, dangerous and very injurious to business.

It is proposed in the Plan to widen Michigan avenue, through several blocks north of Grant Park, from Randolph street north to the river. An ample slice will be taken from the buildings on the east of the avenue to secure this increase in width. This will still leave to the buildings east of the avenue sufficient space for carrying on many sorts of practical business. In this widened

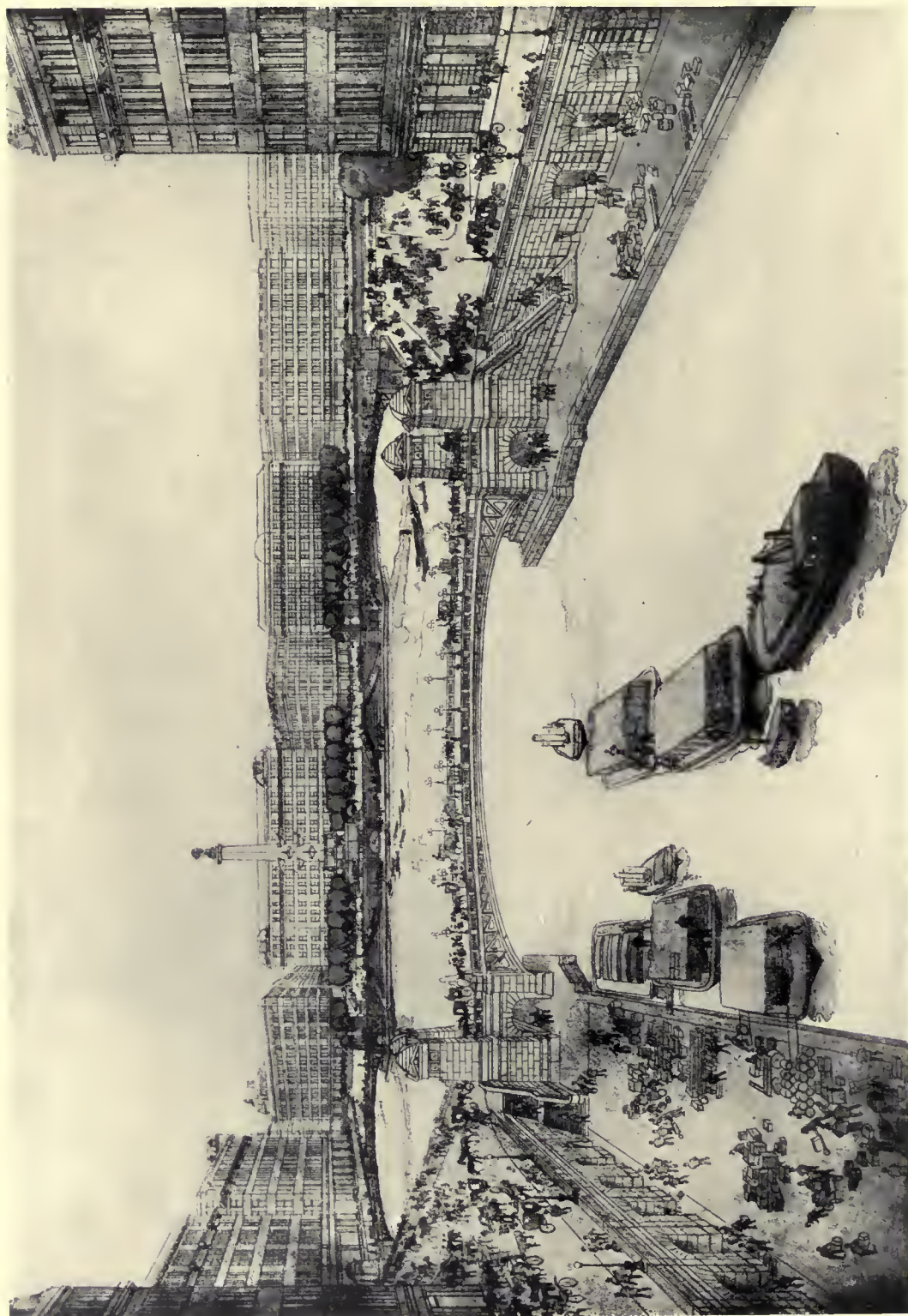
street an elevated roadway will be constructed, from building line to building line, making two roadways, one below and one above, and both these roadways will lead to a new double-decked bridge. To the north the same construction will continue and be carried to Chicago avenue, Pine street being widened to meet the necessity. Of course, all heavy teaming will be carried underneath this elevated structure going on the lower deck of the bridge, or else passing through to the mouth of the river. By this arrangement the serious congestion will be avoided and all light vehicles will have a roadway to themselves. The elevated part of the street being set apart for light passenger traffic will leave the lower portion free for either the passage or the loading and unloading of heavy merchandise. It will be an ideal locality, protected from the weather, for loading commodities carried in stock. It is not at all impossible that should the elevated roadway be made beautiful that there might be built on it handsome hotels and retail stores. It is a pleasure to state that the property owners hereabouts have given their hearty consent to this arrangement. The entire length of this elevated structure from Ran-

dolph street to Chicago avenue will be but a trifle short of one mile.

Although this plan to afford easy intercommunication between north and south seems so practical and easy of accomplishment, and is so urgently necessary, certain people, who rarely traverse this section, object strenuously to spending money that will not benefit them personally. One of the daily news sheets never loses an opportunity to impress upon its readers that the double roadway will benefit no one but the owners of automobiles and aristocrats in fine vehicles. This is to forget the vast array of men and women who come in from the west and south of the city to the Loop to do their day's work. They themselves may never use the bridge, but the customers upon whom they depend, and cannot get along without, do bring business and money to these dependent wage earners. If this arrangement facilitates the entry of these customers into the heart of the city it will facilitate the spending of money and increase the business for which the wage-earners are looking. However, it may be delayed and embarrassed by this opposition; but there is hardly a doubt that it will be carried out as planned.



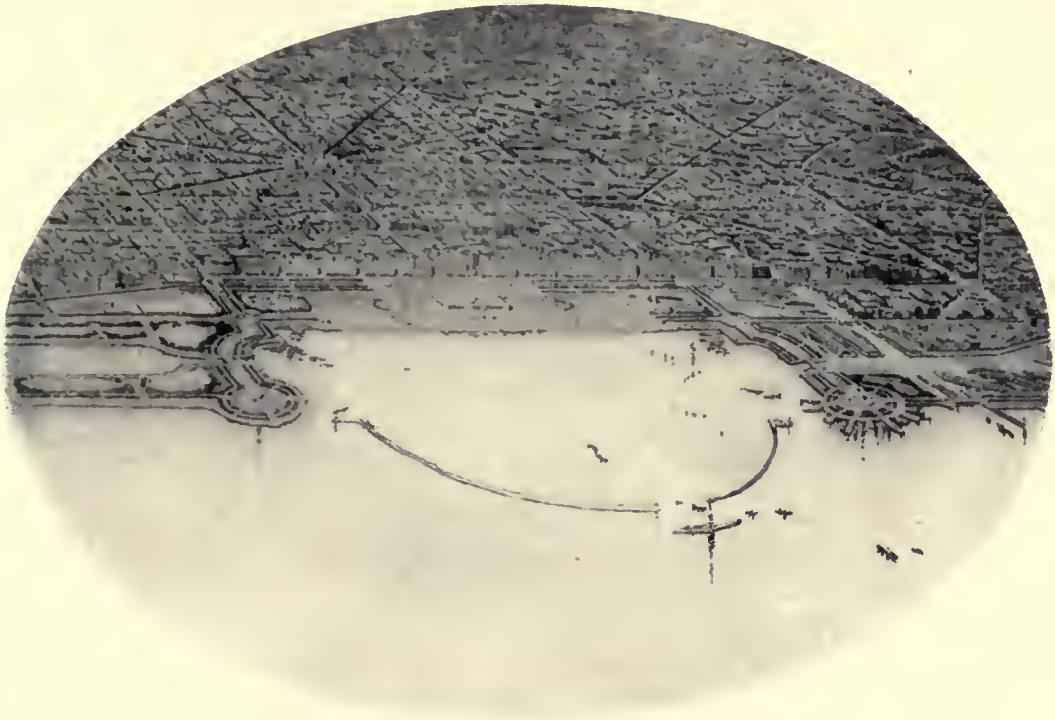
MIDWAY PLAISANCE, SHOWING THE PROPOSED WATERWAY CONNECTING THE LAGOONS OF WASHINGTON PARK WITH THE WATERWAY OF THE PROPOSED SHORE PARK BETWEEN JACKSON AND GRANT PARKS



VIEW LOOKING NORTH OF THE SOUTH BRANCH OF THE CHICAGO RIVER SHOWING THE SUGGESTED ARRANGEMENT OF STREETS AND WAYS FOR TEAMING AND RECEPTION OF FREIGHT AT DIFFERENT LEVELS

So far as we have described the Chicago Plan it is easy to see that it has been shaped largely by utility. Now we are face to face with the study of betterments for beauty's sake. Beauty is of no practical use except as it promotes happiness and in this case happiness has for its fellow, health; and these are really good business assets. It is considered in the world that a powerful ox is just an ox, of no earthly use except-

brutal teamster who neglects his horses' moral uplift. If we expect the dumb animals to respond to decent treatment and make themselves of more use to us, what shall be said of human beings. Indeed, it is a sad fact that many employers study more the upbringing of their horses than to the moral development of their human employees. It is much the same with the former colored slaves who were tenderly

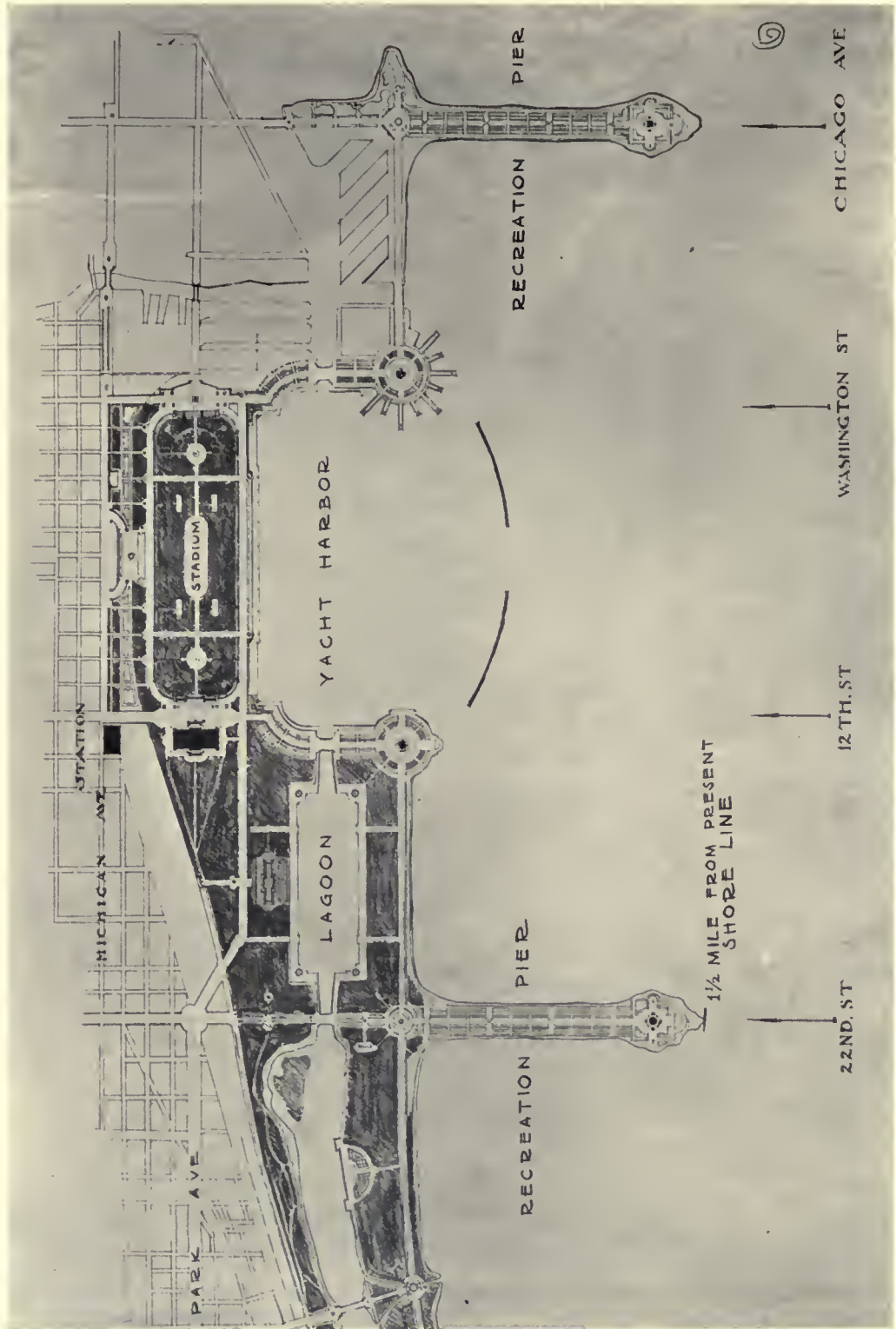


*THE CENTER OF CHICAGO LOOKING WEST SHOWING
GRANT PARK, THE HARBOR AND THE CIVIC CENTER*

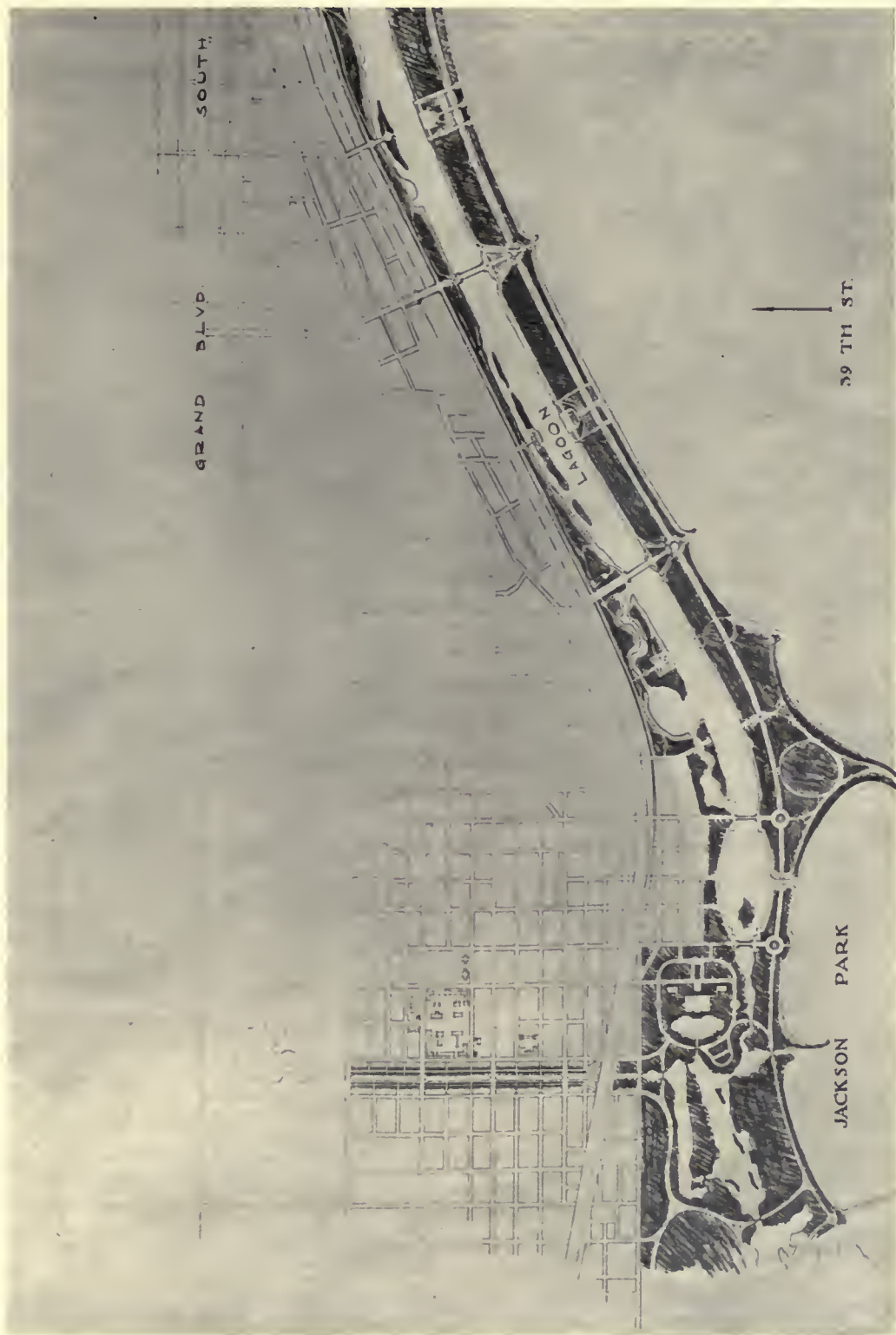
ing to strain his muscles; and being of an amiable disposition with but little ambition oxen are exceedingly convenient to own. However, if you replace the oxen with horses their happiness becomes a very vital feature. The temperament of a good horse has to be studied and cultivated and they must have cheerful light, and sufficient warmth, else they become failures. Fresh air as well as oats, affectionate handling and much sweet talk are essentials to the development of horse character. He is a

cared for because they were property, but left to self-destruction after the interests of property rights had ceased to exist.

Human nature is generally tyrannical and even now in these days of universal freedom, many thousands of people are treated like slaves. Were their employers also owners of these flesh and blood individuals they would strive harder to better them. And all this is pretty widely acknowledged in civilized countries as well as some barbarous lands. And thus we are lead up to



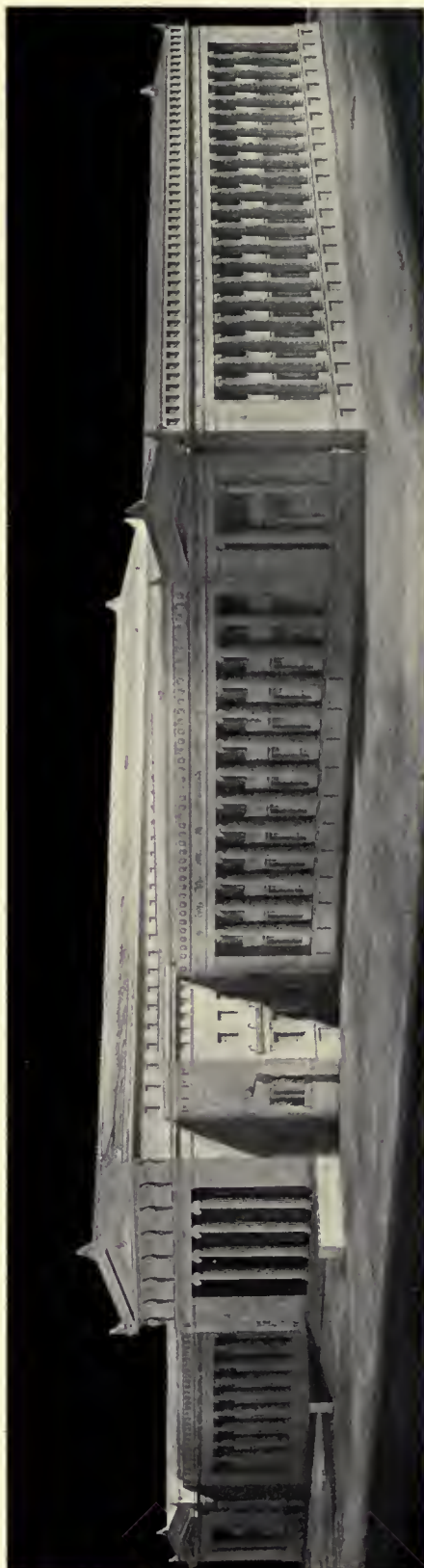
SECTION 1 OF THE LAKE SHORE PLAN FROM CHICAGO AVENUE ON THE NORTH TO 55TH STREET ON THE SOUTH, PROPOSED ISLAND PARK AND LAGOON; ALSO FIELD MUSEUM AND NEW ILLINOIS CENTRAL RAILWAY STATION AT 12TH ST.



SECTION II OF THE LAKE SHORE PLAN SHOWING CONTINUATION OF PLAN FROM 35TH STREET TO JACKSON PARK



FRONT ELEVATION OF NEW FIELD MUSEUM OF NATURAL HISTORY



PERSPECTIVE VIEW OF NEW FIELD MUSEUM OF NATURAL HISTORY

the proposition that money be spent in improving the physical and moral character of the poor people. The greater the number of small parks the larger the number who can find recreation in them. The larger the number of extensive parks, where people may gather in large numbers, where extensive sports may be organized, where impromptu games can be pulled off, where there shall be swimming and boating, regattas and the like, sane excitement and health giving variety, the happier, because healthier, will the multitude be.

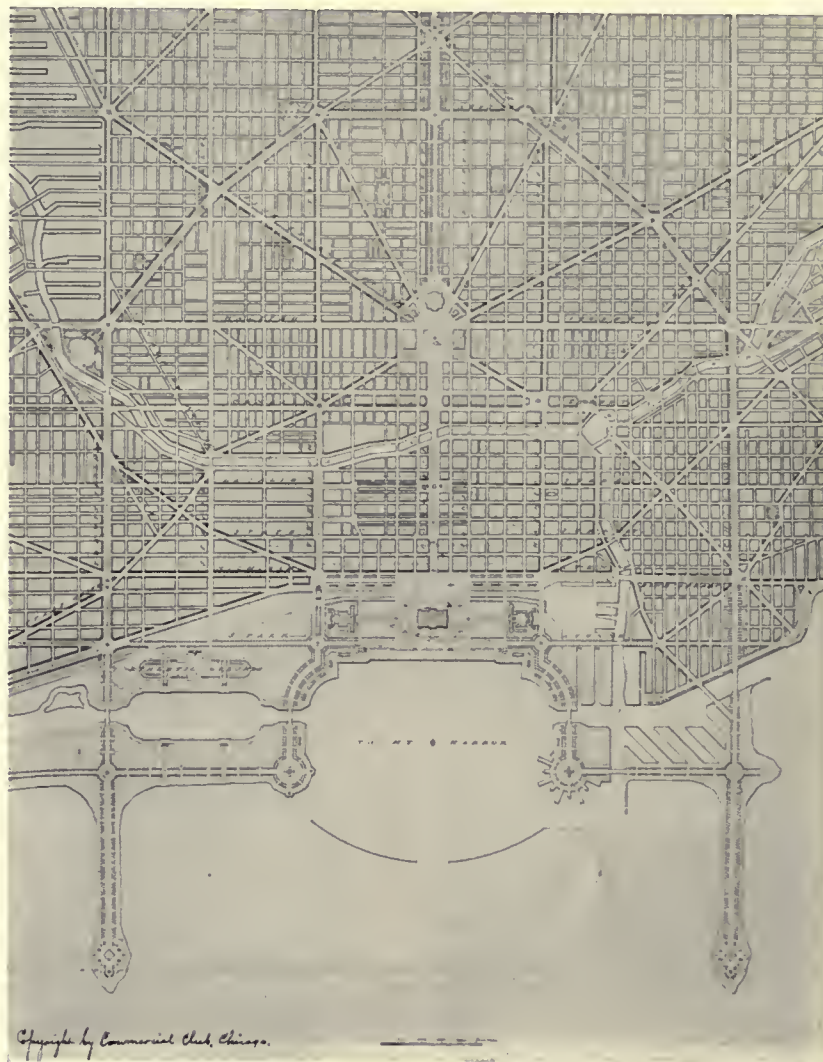
There are two places where these conditions may be made to exist. One is the chain of small parks following the charming half-wild lands west, north and south, outside the city, from Lake Michigan on the north to the lake on the south. The other is the proposed wooded island, to be built out into Lake Michigan, parallel with the shores and leaving a strip of water from Grant Park to Jackson Park.

For very many summers anyone looking for fresh air and wandering about amid the bushes and under the trees of these wild lands outside of the city, which will presently become small parks, may have seen numberless groups having a splendid time, staying all day, having brought with them a goodly supply of provisions. Chicago intends to capture these lands before the intrusion of house builders has entirely destroyed their value. There is very little picnicking along the lake shore. Too many wealthy villa owners, to the north of us, have enclosed the lake shore for their own benefit; and the lake shore immediately in front of the city is not as yet available for pleasure grounds. The Chicago Plan proposes to build a long island all along the shore leaving a lagoon of still water between the island and the shore the entire distance, as already mentioned. The waters of Lake Michigan are here quite shallow and it would be easy to create here an island-park, grassy, tree-grown and inviting, crowded with people watching the regattas

on the lagoon, or some other sport, or amusing themselves in their own good way, happy in the freshness and freedom. The island, while supplied with good roads will not be laid out for the sole benefit of automobile speeders.

The width of this island-park will be six hundred to a thousand feet. Lake Michigan surf will pound noisily or lap tenderly its outer shore and the long lagoon will furnish a contrast of placidity and gentleness. The island-park and lagoon will end at the north extremity of Jackson Park. This southern park fronts the lake with a concave outline. It is proposed to construct over against it a group of islands, which will form natural barriers, to break up the waves of the lake so that between them and the shore there will be still water. These little islands will also furnish delightful excursions to picnickers who desire to go sailing but must have a destination in view. So we will find already made for us a delightful yacht harbor. A quite similar scheme will be the creation of small islands off the north shore towards Wilmette; nor can anyone predict today what may be the final termination of this scheme. When the movement is once started nothing can check its progress as the years roll by.

Of course there must be bridges, especially on the long lagoon, at certain convenient intervals, and these may be artistic. By artistic bridges it is not necessary to understand highly decorated forms. Carvings and statuary may certainly be used, if we like, but a perfectly plain bridge, if artistic in proportion, and charming in line, may be seriously artistic. It is strange how few designers of bridges have any sense as regards beauty of line. There are so many bridges which demand our admiration for their engineering virtues, while the men who made them had not even the most limited idea of graceful lines. It is entirely possible that we should be saved the infliction of monstrosities, because the men in charge of this sort of structures are very



THE CHICAGO PLAN OF THE COMPLETE SYSTEM OF STREET CIRCULATION, RAILWAY STATIONS, PARKS, BOULEVARD CIRCUITS AND RADIAL ARTERIES, PUBLIC RECREATION PIERS—TREATMENT OF GRANT PARK—THE MAIN AXIS AND CIVIC CENTER

enlightened in bridgework, and might cultivate good taste.

Perhaps you never thought of it, but the shores of Lake Michigan are desperately monotonous. The edge of the land touching the water, in this neighborhood, is a clay bank, from which the waters have licked every suggestion of variety. Looking at the map we become aware of the extraordinary lack of inlets and projecting capes. Southern Lake Michigan lingers in

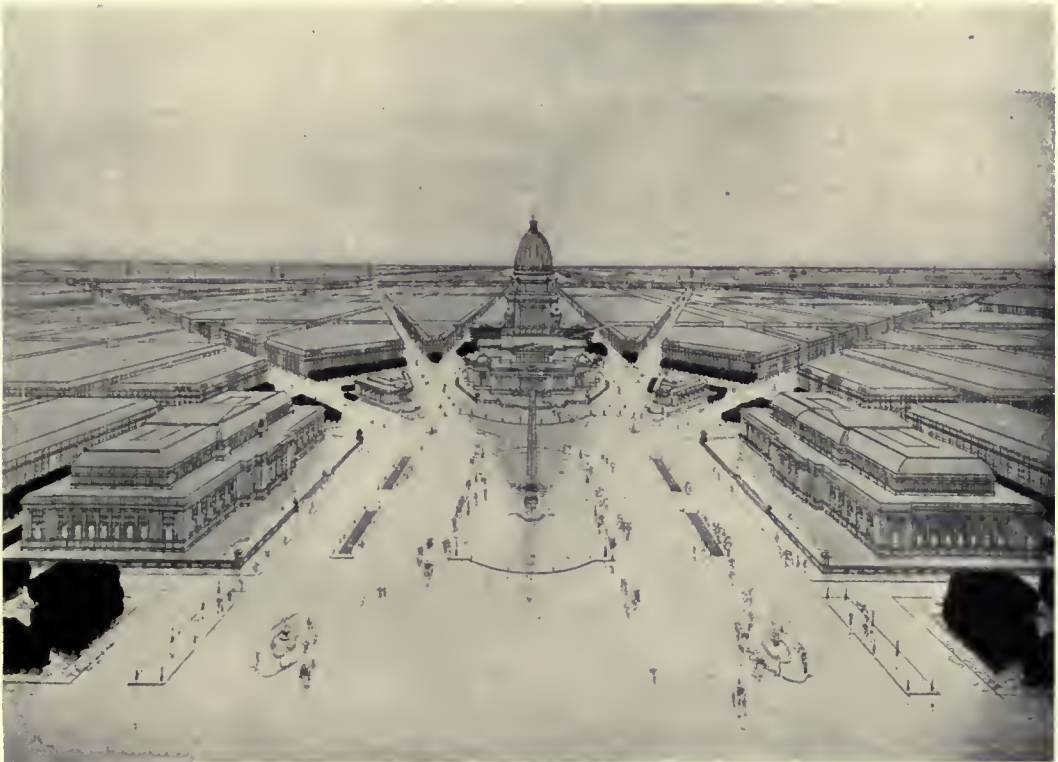
the lap of the prairie and the monotony of the prairie has shaped the shore of the lake. It is not even as dignified as the boundlessness of the great meadow prairie. The creation of these islands, small ones or long ones, of the yacht harbor at Jackson Park, of the yacht harbor at Grant Park with its various adjuncts, the recreation piers and groups of islands, will call forth blessings and hymns of praise from thousands in future generations. It will bring to the mono-

tonous shore a pretty restlessness, a healthful variety; and, faith, we need it.

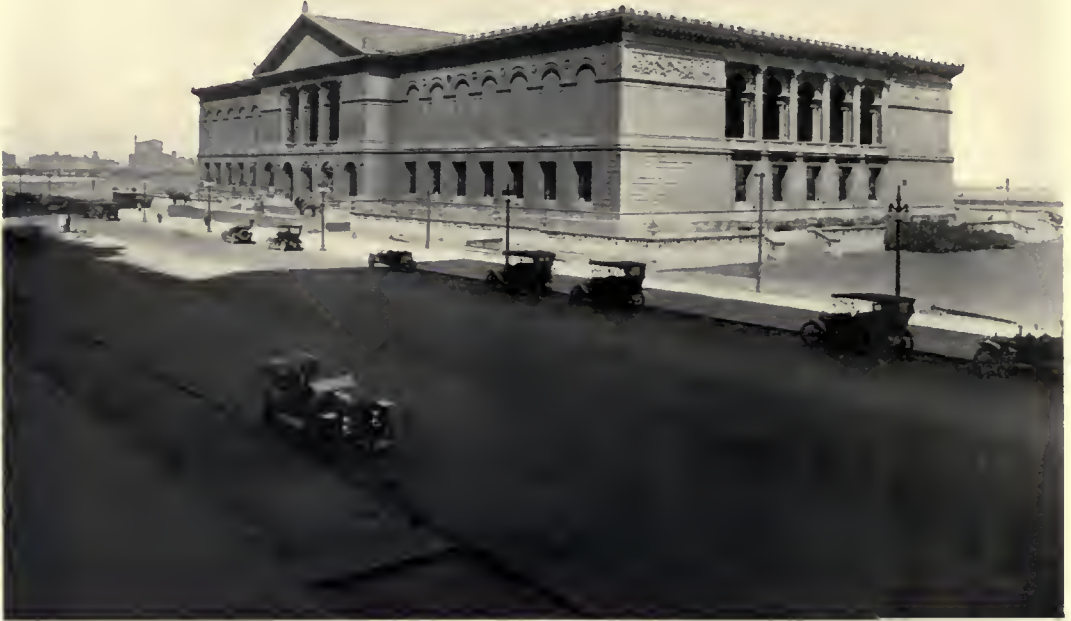
Considering the difficulty which the city of Chicago has had in maintaining bathing beaches along the city front these islands and lagoons will solve the problem, and be free from interference by touchy land owners or overfastidious householders. The new islands will be public property and far enough from overlooking windows to give the children very great liberty. Here small boys and girls can paddle in the still waters, of the lagoon, while strong men and boys can run across to the outside shore and breast the roaring main of the lake.

By the way, where is the dirt to come from for building all these islands? Were it a hilly country we could dig away any useless knob and have the material at once; but Chicago is flat, it would seem as if she

scarcely had dirt enough under her to forbid a lake incursion to swamp the city. Strange as it may seem there is a mass of city waste produced each year, which has to be thrown away at considerable expense. This waste has already been sufficient to raise Grant Park out of the water and it is still overabundant. It is loaded on fleets of scows and floated out to deep water in the lake. This procedure is already dangerously shallowing certain waters in front of the city, and likely to interfere with the movements of the deep draft vessels. Also it results in an undesirable enrichment of our drinking fluid; nor does any alcoholic dilutions of this enriched fluid decrease the danger from it. Aside from the refuse from the streets there is the dirt from the dredgings of the river, from the excavation of the coming extensive subways, from the



VIEW LOOKING WEST OF THE PROPOSED CIVIC CENTER PLAZA AND BUILDINGS SHOWING IT AS THE CENTER OF THE SYSTEM OF ARTERIES OF CIRCULATION AND OF THE SURROUNDING COUNTRY—FROM PAINTING BY JULES GUERIN



THE ART INSTITUTE, CHICAGO, FROM A RECENT PHOTOGRAPH

—Courtesy Rand-McNally Souvenir Guide to Chicago

deep cellars of sky scrapers; altogether quite enough to construct the islands. There is enough of this material to make thirty acres of islands each year. All along the outrageously abused shores of the great drainage canal there still lie mountains of barren earth. It would not cost much to transfer this earth from ugliness and to build it into beauty. It could all be brought in by water, even to the Lake Michigan shore.

It is evident that with these conditions the extensive fillings will cost but very little. The street and dredging refuse can be as cheaply dumped on the long island park as to be towed out to deep water. Also we may recollect that at the time of the building of the World's Fair it was the intention to make those long hollows in the Midway deep enough to receive the waters of Lake Michigan, thus forming a beautiful

lagoon. This is to be done, now, and the large quantity of excavated earth from this point must be disposed of somewhere; why not on the island-park in Lake Michigan.

As yet nothing has been said about the increase of Chicago's harbor facilities. Doubtless the river will remain, as it has for a great many years, the principal scene of the freight handling, and indeed it is an immense advantage to deliver freight in the heart of the city following the course of the river. But there has been a loud call for wharfage somewhere along the edge of the lake. There will be undoubtedly some sort of lake front harbor constructed. As a general rule such freight wharves are built in haphazard manner, growing much as weeds grow, irregularly, as seeds may happen to find a convenient sprouting place. The Plan is so schemed as to make these wharves attractive as well as perfectly adap-

ted to the purpose for which intended.

At the northern end of the yacht harbor, at Grant Park, exactly at the mouth of the river, will be a circle of long piers forming many slips radiating like spokes. Here all passenger and excursion steamers will find berths. The point will be easily accessible and nothing forbids the planting of trees and placing of seats about the centre of this circle. Trees about steamboat landings are by no means an unknown luxury in the world, but the location as here laid out will be almost unequaled for convenience and beauty. There are now a number of wharves used by lake steamers, but they are arranged without system and not convenient. From the mouth of the river northward as far as Chicago avenue there is a

great space of new made land, and there is already a vigorous call for a well laid-out row of piers to be used by freight ships for the landing of merchandise. It is declared by those who have studied the subject that here can be furnished all the wharfage that Chicago will need for a great many years.

Of important features in this connection no mention has been made of two long, slender recreation piers projecting about a mile out into the water. One of these is to be built at Chicago avenue, the other at Twenty-second street, the space between them being nearly two miles, and these will be equi-distant from the centre of Grant Park. These piers will bear grass and trees and seats and shelters, all for the



A SECTION OF MICHIGAN AVENUE AND ADAMS STREET SHOWING ORCHESTRA HALL—THE PULLMAN BUILDING—THE PEOPLE'S GAS LIGHT AND COKE CO.'S BUILDING—CORNER OF ART INSTITUTE

—Courtesy Rand-McNally Souvenir Guide to Chicago



SCENE ON MICHIGAN AVENUE FACING GRANT PARK
THE BLACKSTONE HOTEL SHOWN IN FOREGROUND

—Courtesy Rand-McNally
Souvenir Guide to Chicago

convenience of the ever surplus population; a retreat from the heat of the city and a place to revive one's self in the lake breezes. At the extremity of each of the piers a lighthouse will send out its friendly glow to the approaching mariner, and these long arms will fend the incoming waves in tempestuous weather. All these beautiful improvements do seem like a dream of fancy, but we have already seen a World's Fair built in Jackson Park, and we called that a dream, which it was, because fragile and temporary. This will be a similar outcome of a fertile fancy, a dream to enrich our waking hours and stay with us many live-long days.

The reason for placing these two piers at Chicago avenue and Twenty-second street, equi-distant each from Grant Park, is easily seen in examining the maps in the plan. The street planning, as has been said, contemplates a widened avenue along

Congress street west to the civic centre, at Halsted street. In the same manner Twenty-second street is about to be widened directly west to Halsted street and beyond. From the crossing of these two streets with Halsted street, diagonal streets are carried westward, these crossing a mile west of the civic centre. These are a part of the diagonal system facilitating intercourse. In the same manner nine radiating streets are thrown out like the spokes of a wheel, the civic centre being the hub. Some of these are drawn to the eastward, some to the north, the west and the south, in regular radiation. It will not take much study of the map to make plain the extraordinary completeness of this system of diagonal streets.

That there should be a series of wide streets from the lake front westward is evident to anyone who studies the matter. In order to make a commencement of the carrying out of the Plan, a good many

changes will be made at the point of contact at Twelfth street with Michigan avenue at the southern edge of Grant Park, at which point a very considerable rearrangement is about to be undertaken. The first step toward this will be the widening of Twelfth street west to Halsted street, making it a combination of business street and pleasure drive. This is now arranged in detail and will be, beyond a doubt, undertaken directly. The Plan contemplates the placing of as many railway terminals as possible touching on the south side of Twelfth street. It is expected that the number of buildings called for will occupy a considerable space on this street. Even the Illinois Central station will be on the southern edge of Twelfth street.

In rearranging this land immediately south of Grant Park a most interesting bit of history was enacted. Since the decisions of courts forbid the building of the Field Museum in the centre of Grant Park, east of the Illinois Central Railroad, the Museum authorities have negotiated with the South Park Commissioners for a site in Jackson Park and the arrangements have been consummated. However, though it may have been the part of wisdom to exclude the Museum from Grant Park, it has been sorely regretted that the Museum must be banished to a point so far from Chicago's centre. To still bring the Field Museum toward the centre of the city has been a subject for study these many months.

It so happened that Mr. Chas. L. Hutchinson, President of the Art Institute, desiring to enlarge the art building, proposed that there be carried over the Illinois Central Railroad tracks a wide gallery bridge, to give access to a new building on the east side of the tracks. In a long talk with John Barton Payne, President of the South Park Commission, in regard to the extension of the Art Institute, the placement of buildings about Grant Park was discussed in all its features. Among other things

Mr. Hutchinson suggested that if the piece of land facing Twelfth street and looking northward through all of Grant Park, now occupied by the Illinois Central Railroad station, could be vacated, it would form a superb site for the Field Museum, built facing north and overlooking the entire open ground. Thus Mr. Hutchinson invented the really practical solution of the difficulty. This would be a superb location for the Museum building, infinitely better than in the centre of Grant Park.

These two gentlemen were so impressed with the thought of changing this part of the ground that they at once consulted the President of the Illinois Central Railroad, Charles H. Markham, whom they found remarkably broad-minded and in every way a delightful gentleman with whom to discuss improvements. It was proposed in these consultations to tear down the still new and valuable station of the railroad, thus vacating the land, to rebuild the station on the southwest corner of Michigan avenue and Twelfth street. Also to do some filling and make other changes in the shape of the land, so that the Museum might have ample opportunity to erect its new building here instead of in Jackson Park, and the surroundings could be made beautiful with trees and ornamental features. The Illinois Central Railroad was given the privilege to widen its right of way, by filling out into the lake, in compensation for its surrender of the land to be occupied by the Museum. The city was to be approached regarding the vacating of certain streets and alleys at this point, and other essential details. When this carefully detailed plan was placed before Mayor Harrison, his Honor at once perceived its virtue and gave to it a cordial approval. At the present writing the proposition is in the hands of the Chicago City Council. All its legal and practical bearings are being carefully studied and it seems hardly possible that there should be any failure.

This appears to be one of the most extra-



OLD FORT DEARBORN, 1856—FORMERLY SITUATED ON THE SOUTH SIDE OF THE CHICAGO RIVER AT MICHIGAN AVE. AND RIVER ST., SOUTH APPROACH TO RUSH-ST. BRIDGE

—Courtesy Rand-McNally Souvenir Guide to Chicago

ordinary illustrations of the workings of many minds, all uniting in the common purpose, putting behind them many temptations to secure personal advantage. Full of practical common sense these four parties, the Museum, the Park people, the Railway managers and the City fathers, and moved by a desire to do the right thing, actually united each to help the other; is not this a record to be proud of. The accompanying map at the point where Twelfth street impinges on Grant Park explains itself; the beautiful colonnaded facade of the Museum will form the southern boundary of Grant Park. An ornate railroad station will be built over against the southwest corner of Grant Park, and all that select bit of land will be made beautiful and inviting.

It may be asked: "Will not this new piece of land become a part of Grant Park and will not the prohibition, enforced by Montgomery Ward against building upon Grant Park destroy this delightful pro-

ject?" The prohibition regarding the building on Grant Park ceases at Twelfth street. While this new site for the Museum will in reality form an addition to Grant Park, in the eyes of the law it will be a separate property. Also, it seems fortunate that the people will be allowed to create a stadium where it was originally proposed to place the Museum, because Montgomery Ward is really very liberal in his feeling; and because the stadium will be placed in one of the sunken gardens, and will be a series of peristyles of no great height.

This very earnest and now promising project for the betterment of Chicago has an interesting history. Some fifteen years ago the celebrated architect, Daniel H. Burnham, commenced to talk seriously, both in private and public, of improving the waterfront of Chicago. He even went so far as to lay out on paper the form of the long island-park and the enclosed lagoon between Grant Park and Jackson

Park. He showed these plans to many people and in many places. It was looked at with a dreamy interest by many important people who admired, but did not act.

Mr. Charles E. Norton, now of the First National Bank of New York and recently in a cabinet position in Washington, was at that time President of the Commercial Club and he lost no opportunity to interest the club members and others in the scheme pushing it forward very materially. In the meantime, Edward Burgess Butler, the well known merchant, became warmly interested and caused to be formulated a legislative enactment for presentation at Springfield, giving the South Park Commissioners the right to acquire certain improved, or submerged shore lands for park purposes; providing for the payment therefor and granting such commissioners certain rights and powers, and to riparian owners certain rights and titles. This received legislative approval and was signed by Governor Deneen in 1907. Mr. Butler did not suc-

ceed in procuring this enactment without a hard struggle and many personal appeals, because he found at Springfield so mild a faith in the possibility of making any use of this right, and because of very great indifference to the whole subject. Even Governor Deneen, liberal man as he is, refused for a long time to be identified with any such park schemes. But when the Governor's signature was finally signed to the document the way was opened for the development of the Plan in the way we are trying to describe. It is due to at once give the greatest credit to his Honor, Mayor Harrison, to the chairman of the Harbors Committee, Alderman Long, and to Corporation Counsel Sexton. Though he has kept himself in the background, Stanley Field, President of the Field Museum Board, has given his enthusiastic support on the part of the Museum. Hon. Franklin MacVeagh, now Secretary of the Treasury at Washington, stirred up the Commercial Club on this subject, in 1901, as well as Charles D.



MICHIGAN AVENUE FROM PARK ROW IN 1864

—Original Owned by The Chicago Historical Society



A BIRD'S-EYE VIEW OF CHICAGO IN 1866

—Original Owned by The Chicago Historical Society

Norton, of the Merchants Club, which later became merged in the Commercial Club, and Frederick A. Delano worked with the others for the City Plan. Charles H. Wacker, Chairman of the Chicago Plan Commission, and Walter D. Moody, the General Manager, are at this moment energetic promoters of this improvement.

In order to make clear to us the wonderful improvements which have come to Chicago since the days of its youth, let us picture the condition of the baby city in 1834 when there were ten buildings along the river side near its mouth, if we may use the word buildings as applied to a little series of one-story huts of the most temporary construction, and two meager affairs with a second story, the commercial activities represented by a prairie schooner and three yoke of oxen, its lake flotilla, several small canoes and its traveling facilities one horseman. Look at the present Michigan avenue as it was in 1864. There we see a rough lake shore and the militia holding a drill party, when there was no Grant Park; the present beautiful street a mere wagon track, when the Illinois Central Railroad sent its trains out of the old three-arched stone depot, and the surface south to Park Row was a bit of accidental lagoon with unkempt edges.

This entire surface was neglected, ugly and of no use to anybody. We are presenting pictures of Michigan avenue as it appears today. The old ragged lagoon is now a part of Grant Park; where the old cart tracks bordered the meager buildings is now a wonderfully pleasing city front. Anyone familiar with the city can pick out in this picture various superb structures mounting eighteen, twenty and twenty-two stories in the air. The speed with which these improvements have been made is a matter for astonishment. Indeed it is but a very short time since Grant Park was filled with earth, and but yesterday the avenue itself was in a shocking condition. Those who have watched the widening of that

boulevard, the creation of its broad sidewalks, have daily wondered at the speed of it all. Indeed the improvements are still going on so rapidly that we cannot keep pace with them, and the earth is scarcely yet solidified under the new pavements. The buildings which, but a short time ago, were disreputable have been replaced by magnificent structures as if by magic. The ill-paved boulevard, where no man guided a pleasure vehicle, if he could go anywhere else, suddenly became a splendid promenade, so abundantly patronized by handsome automobiles as to require watchfulness, discretion and alertness, aided by many efficient crossing policemen, in order to cross from side to side.

However, there are strange incongruities still remaining. If the City Plan is carried out in ten years, and we at that time study a photograph of the north end of Michigan avenue and the surface of Grant Park as they now are, we will find it hard to believe that such conditions as now exist could have been true. The picture of this region taken in 1864 will scarcely astonish us more ten years from now than the picture of forty years ago. There are still four blocks where Michigan avenue foots at the river which narrow the avenue until it is so congested as to delay business and menace the safety of everybody. It is directly beside the spot where the old three-arched station stood. So deplorable is this location and so beautiful will it be when the Plan is carried out, that we again compare the old pictures with the new.

In comparing the buildings of Chicago as they are growing today with the old ones we present, showing the corner of Clark and South Water streets in 1864, we can see the nature of the ambitious structures of that day, and very promising they were. The street seems in the picture, to be very crowded with people and traffic. The buildings on South Water street are, generally speaking, no better now than they were then. But the seemingly lively busi-



CORNER CLARK AND SOUTH WATER STREETS IN 1861

—Original Owned by The Chicago Historical Society

ness going on about them at that time has given place to the congestion which everybody can see of a forenoon today. I am not sure that there is any scheme in the Plan for a new market, but we will have one some fortunate day in the future; because the food market must keep pace with the rest of the city. In the picture, the five story buildings seem bordered on a very wide street. How narrow would it look were it lined with sky scrapers. For the sake of this interesting subject we present a bird's eye view of the Chicago river as it appears in 1846. Then there was little West Side and the city proper lay between the river and south to, perhaps, Jackson Boulevard. It then was like an open village. On the north side, the country was like a heavily arbored park with a certain number of excellent residences scattered about.

The Illinois Central still used its old viaduct over the water and there were eight

bridges crossing the stream, only two of them connecting the north and south sides. It was a haphazard, big village and it has remained haphazard in the way it happened to grow. It is by such comparisons as these that we comprehend what Chicago has been and by the study of the Plan what it may become. Our illustration here of the proposed elevated "connecting link" shows the Public Library on the extreme left and a magnificent array of buildings both right and left; also two magnificent monuments in the centre of the thoroughfare just before arriving at the proposed two-story bridge. If this appearance of magnificence looks like foolishness to people of little imagination it may be replied that it is no more wonderful than the development of Michigan avenue as we now see it, all created in about ten years. To be sure there are no fine monuments on either side of Michigan avenue, but if we oversleep some morning we may awaken to find them al-

ready built. Chicago has so proved her ability to better herself rapidly that we can well believe that anything may happen.

Among our illustrations is a delightfully elaborated scheme for beautifying the spot where the north and south branches of the river unite, forming a basin of very considerable size. It illustrates how the banks of the Chicago river may be made beautiful by a raised embankment for ordinary comers and goers, and a lower level immediately by the water where commerce operates unobstructedly and merchandise passes through the numerous arches to the basements of the buildings. This also illustrates the manner of beautifying a bridge. It is here represented as a fixed bridge, but were it a lift bridge its appearance would scarcely be changed. Should anyone object to the grandiose buildings represented here and cry out "impossible," we would say to him: "Look and see Chicago doing this same thing every day of the year and think

in how short a time the whole aspect of the loop section has been changed since we went to lunch yesterday."

It is hardly necessary to explain the view looking north on Michigan avenue from the new Blackstone Hotel, but the picture is presented to bring the facts of the improvement of Michigan avenue distinctly before the public. As this view is of the west side of the avenue the Art Institute, on the right hand, does not appear but we can easily imagine its effect on the landscape. The view of Michigan avenue and Adams street shows us the south end of the Art Institute opposite the enormous and elaborately finished, Gas Light Company's building and, on the left, the Pullman Building and the Orchestra Building. To compare this array of buildings with the neglected land beside the old pool is certainly a great recommendation for city improvement, although it is but a beginning.

In studying the bird's-eye sketch view



GREAT CENTRAL DEPOT GROUNDS, WITH ENTRANCE TO HARBOR, ABOUT 1861

—Original Owned by The Chicago Historical Society

so skilfully rendered by the artist, Jules Guerin, and comparing it with the map of the supposed island-park, we have a still clearer idea of the situation. In the extreme lower corner the round point with radiating wharves to be set aside for lake going passenger and excursion steamers immediately joins the great series of wharves for the benefit of freight boats extending northward to Chicago avenue. On the right is Grant Park and in its center, just at the edge of our picture, may be seen the proposed Field Museum; which, however, can never be built there. The Field Museum, as now proposed, can be placed close by the extreme far away corner, and the island-park with its bordering lagoon and its recreation pier, stretch themselves far away to the south. This bird's-eye view and the plan of the same should be carefully compared. There are many buildings shown in Grant Park which, as represented, can never exist, because of the court decisions determining the sacred character of park soil. As has been said the prohibition ceases at Twelfth street, the southern boundary of Grand Park. We can build as we like south of Twelfth street.

In addition to the proposed improvements for the city proper, the Calumet area is kept in mind, the reclamation of the low lands to the south of Lake Calumet, also to surround this water by a belt of woods. Essential driveways through this territory, connecting with the center of the city, are arranged for, and other betterments to relieve the sordid practicality of this center of industry.

The spirit of improvement is not confined

to Chicago. There are fifty-eight cities in America cultivating plans. Some of them contemplate radical alterations; civic centers, parks and means of communication. Also, Berlin, Vienna, London and Paris are about to make secure their surrounding woodlands, and save them for the free use of the people. Berlin has about the population of Chicago, and is rapidly growing. She proposes to reserve seventy-five thousand acres of outlying forest and to propose is to do, in Berlin. Chicago's present and actual park area is 3,200 acres; the new Plan will immensely increase this. Our city is, in number of inhabitants, the second, but in park area the seventh.

Can these magnificent schemes ever become realities? Certainly they can. While we look for opposition and retarding circumstances, it seems quite impossible that Chicago will persist in blinding her eyes to these necessities. Let us be patient! Paris took fifty-seven years to carry out the Housemann plan, but continuously worked at it, though delayed by the change from imperial to republican forms of government. These improvements have proved of enormous financial benefit; so that the Chamber of Deputies has voted an expenditure of \$180,000,000 more, in order to work for fifteen more years, at another scheme of betterment. Berlin is planning a project which will require sixty years for its completion. Remember that Berlin is now the same size as Chicago, and expects to count its people as numbering 10,000,000 in the not distant future. History proves that such good works are a paying investment.



"THE GREAT LAKES"
By Lorado Taft



*THE MIDWAY PLAISANCE BEAUTIFIED
As Suggested by Lorado Taft*

A Sculptor's Dream of the Chicago Beautiful

By GISELLE D'UNGER

CIVIC BEAUTY is an attribute that signalizes the advance of civilization, and the development of a city depends largely on the impersonal interest that dominates the enthusiasm which calls forth that generous expenditure of thought, time, talent and gold needful for such development. Unselfish devotion to a worthy cause is heroic, and the building of a city beautiful is an heroic undertaking, which lives forever in the annals of history. The stern necessities of humanity are sometimes permitted to overshadow the ideal, but not for long; and the natural beauties of a new and unexplored country are sacrificed frequently by the absolute practical methods which the pioneer must employ to meet existing conditions. Not for long is

this refining process undergoing the rigors of transforming crude idealism into ideal beauty, as Time is measured in the abstract; out of the fiery furnace of experience, the wonderful charm of the ideal, of beauty perfect, pure and inspiring, emerges like a vision to grow and stimulate all mankind from the youngest to the oldest, the intellect cultured or uncultured, for beauty is no respecter of persons. She lifts her veil and draws to her embrace all humanity: protecting, consoling, developing, encouraging, as an inspiration that reflects the spirit of past glories, present opportunities, and a brilliant future for that municipality that ceases from the daily grind to look into that future for which it is responsible.

Benjamin Franklin Ferguson, practical

and familiar with the grandeur of the mighty temples of the forest, where the spires of Nature's Cathedral rise above the aisles of verdure, whose transcendent beauty varies each hour of the day or night, as the light of the sun, moon and stars penetrates to the earth which nourishes their roots, must have realized the wonderful power of beauty upon man, when he left one million dollars for the erection and maintenance of monuments of stone, granite, or bronze in the parks, along the boulevards, and other public places, within the city of Chicago, commemorating worthy men and women of America, or important events of American history.

Here was a practical illustration of the value of civic beauty, not only as an asset for civilization, but as an asset for commerce. Mr. Ferguson, an old and respected business man of Chicago, died April 10, 1905, and after providing certain small bequests to relatives and some institutions, he committed to the Northern Trust Company all his estate, real, personal or mixed, in trust to be known as the B. F. Ferguson fund, and entirely and exclusively to be expended by it, under the direction of the Board of Trustees of the Art Institute of Chicago, for the statuary and monuments previously mentioned; the plans and designs for such statuary and monuments, and the location of the same, to be determined by the Board of Trustees of the Art Institute of Chicago. The interest accruing on the amount of the estate after annuities, bequests, etc., are paid, nets a handsome sum, upwards of forty thousand dollars annually.

This remarkable and unexpected bequest was a revelation. The first commission was given to Lorado Taft, the sculptor, whose "Fountain of the Great Lakes" had proved, when exhibited, that the psychological moment had arrived for the beautifying the Lake front. The sculptor has evolved a graceful concept, in which flowing lines of drapery, associated with the



BENJAMIN FRANKLIN FERGUSON
Painted by Ernest L. Ipsen

music of the waters from uplifted basins, conveys a harmony and delicacy which is delightful to observe. There are five lightly draped women, so arranged as to suggest the chain of lakes, each holding a basin from which water pours, commencing at Superior and carried in proper order, from basin to basin, until Ontario spills the stream into the great beyond. This fountain will be located in Grant Park, south of the Art Institute.

When the Field Museum, and the Crerar Library (possibly) are located south of Grant Park, splendid examples of architecture that even the Greeks would admire, the standard of beauty for the South Shore Plan, will be established. It is that more distant section of beauty, that is destined to connect the South Shore at Jackson Park with the Midway Plaisance leading to Washington Park, that thrills the heart of all who look upon that broad stretch of landscape, and recall the "White City" of the past. The magic beauty of that Dream



SKETCH MODEL OF THE FOUNTAIN OF CREATION
By Lorado Taft

City has mercifully obliterated the desecration of the Midway and to Lorado Taft is Chicago indebted for the artistic suggestion of a Formal Garden which will attract the tourists of every nation.

Lorado Taft is a native of Illinois, born in 1860 at Elmwood, his parents being Professor Don Carlos and Mary Foster Taft. He was a student of the University of Illinois, Class '79, and of the Ecole de Beaux Arts in Paris, and has won reputation as the author of "The History of American Sculpture." The "Great Lakes," the group of "The Blind," which won him membership in the Academy in New York, "Eternal Silence," in Graceland Cemetery, and the "Solitude of the Soul," his masterpiece, recently purchased by the Friends of American Art for the Art Institute of Chicago, and his most recent work, the "Columbus Fountain," to be erected in Washington, D. C., are splendid examples of Mr. Taft's ideal conceptions which command respect for the enthusiastic groupings of his "Midway Dream."

Taft's "Dream" is a wonderful series of groupings of fountains, bridges, and portrait statues blending in an harmonious ideal composition. It is a stupendous composition, the work of a young man, for Mr. Taft's ideas have not suddenly, like Minerva, leaped into being! On the contrary, the "Dream" is the loving work of years of thought, expense and enthusiasm; and, at last, Chicago is awakening to the artistic possibilities which are now pending. Enthusiasm overcomes all obstacles and before describing this wonderful sketch of beauty Mr. Taft's own words should be of as great interest as his work. He says:

"What this country lacks is consistency in decoration. I would like to see a formal garden along the Midway, composed of three features—a sequence of fountains, bridges and portrait statues of great men of the ages. It is quite probable to arrange this sequence, as there is great wealth and great appreciation of civic beauty in this community; all that is needed is enthusiasm, and Chicago is above par when en-

thusiasm is required. Already have I received the approbation of many who are enthusiastic, but it will take time and thoughtful consideration before all plans are consummated. There is a splendid opportunity for the University of Chicago students to contribute a statue, value five thousand dollars, through a small contribution each year of the four years of their student life, which would not be felt. The others, the casual ones, also would thus be available in a fund for some special statue chosen by them, to commemorate their stay in the University. There are about five hundred students who graduate annually, and the problem is easy to solve as to the individual expense of the voluntary contributors.

"I mention only one of the many sources from which the portrait statues could come, and I am convinced that it will be accom-

plished in time. I am greatly impressed with the idea of a formal garden which should equal anything seen abroad, and not have the Midway appear as a mile of statuary. It has been a dream with me for years, and I work a little each day on the development, in order that the most beautiful thing that I can conceive may be for Chicago's perpetual beauty as an artistic center; not only for her, I must add, but for America.

"It seems to me that this work should be achieved by Chicago's men and women sculptors, as we have many who are capable of modeling some of the great men of the past, the idealists who have made the universe a civilized universe. I am not in favor of heroes and warriors, but of men of intellectuality and force, of character and the courage of their convictions; men who have dared to live and who have given to the



GROUP FOR FOUNTAIN OF CREATION—DETAIL
By Lorado Taft



GROUP FOR FOUNTAIN OF CREATION—DETAIL
By Lorado Taft

world beauty and an inspiration to live upward, not downward; men who believe in construction, not destruction.

"The parks of Chicago are a chain of landscape beauty and the Midway should be an objective point for a scheme of decoration that will impress the strangers who visit Chicago daily. The University is always one of the tour of observation objects of interest and the Midway thus orna-

mented would add to the attractiveness of that remarkably beautiful campus and its old-world buildings."

It is not to perpetuate the valor and courage of American pioneers of the West, this decorative scheme for the Midway as sketched by Lorado Taft, but to perpetuate the fame and beauty of the vanished White City, never surpassed nor equalled among America's numerous expositions. Tranquil

amid the turmoil and flash of the motor car, the Midway, flanked by the noble buildings of the University, maintains a dignity that is in strong contrast to the other boulevards, handsomely decorative as landscapes solely. Mr. Taft has looked into the future, when the city of Chicago will have attained a pre-eminence predicted for her as the centre of the United States.

At the east end of the Midway, the "Fountain of Creation" will rear its lofty proportions based upon the Greek myth of Deucalion. There was a deluge, so runs the myth, as does the Biblical myth of Noah, and Deucalion and his wife, Pyrrha, were the only mortals saved from the flood. Their barque rested on far-famed Mount Parnassus and they immediately consulted the oracle beseeching the restoration of the human race. Commanded by the oracle, a powerful goddess, to throw the bones of their mother over their shoulders after covering their heads, Deucalion and Pyrrha inferred that they were to cast stones behind them, which was the correct interpretation, for as the stones fell, they became alive and appeared in the form of men and women who were to re-people the earth. The sketch model shows this transformation in the various groups, some more upright than others. It is a significant conception of an old and familiar story which impresses the motive of the decorative scheme. There will be twelve groups in this foundation—various details are presented in the illustrations—containing in all thirty-six figures, ten feet in height, arranged in ascending scale.

On the long strip of land, a mile in length by six hundred feet wide, which has always been intended as a series of lagoons, Lorado Taft, using the theme of Austin Dobson's poem,

Time goes, you say? Ah, no,
Alas! Time stays; we go."

purposes to cover with bridges and, at intervals, to place portrait statues of great men. At the west end, the "Fountain of Time" will be erected, a masterly concep-

tion of the passing of Humanity before Father Time. Terrible, indeed, is this procession of men and women, heroes, savants and the gentler representatives of the human race. Powerful, mysterious and convincing, like a huge wave, humanity rushes on in a pitiless quest, sweeping aside, trampling under foot, but ever victorious and harmonious, to the music of the tread of countless thousands, rushing towards their various goals with enthusiasm and power. How this mighty army presses onward, blind but courageous, knowing the



SKETCH MODEL "FATHER TIME"—DETAIL
By Lorado Taft



SECTION I—LORADO TAFT'S SKETCH MODEL FOR FOUNTAIN OF TIME TO BE PLACED ON MIDWAY PLAISANCE—CHICAGO

future must be crowned with success! It is a glorious, virile, bold composition, swift and full of exhilaration, an inspiration to all, although the pitiless Fates thrust their obtrusive realisms occasionally too prominently as in the tragedy of life. This rhythmical composition is typical, also to the observer of America's progress over obstacles. The fountain will be eighty-two feet long, the figures, ten feet high, except the central one, fifteen feet, and Father Time, twenty feet high.

One is forcibly reminded of those words in "The Tempest"—

These our actors
As I foretold you, were all spirits and
Are melted into thin air:
And, like the baseless fabric of this vision,
The cloud-clapp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, leave not a rack behind.

But there are many other features to be placed along this memorable strip of land. At Ellis Avenue, will be erected a beautiful "Bridge of Faiths," typical of one of the

great thoughts of the world, Religion, whereon great thinkers, or founders of world's religions, will be placed. At Madison Avenue, the "Bridge of Sciences" will stand representing the advancement of creation and the world's progress by means of statues of men who have contributed through all departments of science.

But the central bridge, "Bridge of Arts," will reveal the men, in life size statues, who have given much to the world, by means of painting, sculpture, poetry, music, drama, literature, and all that the term Fine Arts conveys. This bridge appears to have a greater significance to me, showing the ideal not only as a leaven towards progress and beauty, but typical of that highest point in a nation's progress, of the apex of its pyramid, from its beginning to its end, the Alpha and Omega of its existence. These bridges will be of concrete and the statues of Georgia marble, whose close grain, extreme hardness and exquisite brilliancy appears to be the most desirable.



SECTION II—LORADO TAFT'S SKETCH MODEL FOR FOUNTAIN OF TIME TO BE PLACED ON MIDWAY PLAISANCE—CHICAGO

However, this dream of beauty is not yet complete, for one hundred statues of other great men will be placed at short intervals along the driveways. Lorado Taft suggests that a committee of selection be chosen, although his preference, while lengthy and broad, does not include many persons suggested; simply because Time has not set its cachet on certain distin-

guished Americans. It has a Homer, Thucydides, Shakespeare, Goethe, Emerson, Beethoven, Spinoza, Giotto, Da Vinci, Velasquez, Euclid, Copernicus and other statesmen, philosophers, scientists, poets, musicians, authors, artists, and sculptors.

This colossal work is a monument to science, religion and art and not an historical pageant. Hence, as a dignified com-



SECTION III—LORADO TAFT'S SKETCH MODEL FOR FOUNTAIN OF TIME TO BE PLACED ON MIDWAY PLAISANCE—CHICAGO

position, colossal, symbolic and inspiring, the treatment of the theme has been most remarkably developed as consistent with the landscape, the mental attitude and the present stage of progress in America.

Poetry, music, painting, sculpture and all branches of the Fine Arts in the highest degree become necessities in a commercial centre when material necessities grow to a great extent commonplace. -It is the ideal in humanity that transforms the criminal, the wayward and the vain into law-abiding citizens. In every heart, beauty has appreciation, although the standard may be

varied, and a municipality that encourages beauty, in the simplest and most commonplace objects familiar to the passerby, sets a standard that provokes interest, inquiry and appreciation.

In the Midway scheme of decoration, the history of the world is represented. The erection of these fountains, bridges and statues, would not only prove that the ideal is not submerged in the commercial atmosphere of a great city, and that Chicago has talented sculptors, but it would be a liberal education for the people and a grand triumph for Chicago.



SKETCH MODEL FOR PROPOSED BRIDGES
ACROSS LAGOONS ON MIDWAY PLAISANCE
By Lorado Taft



MAYOR CARTER H. HARRISON
Honorary President Ex-Officio
Chicago Plan Commission.



EDWARD BURGESS BUTLER
Chairman Committee (1909-1911), Original Promoter
Chicago Commercial Club's "Plan of Chicago"



WALTER D. MOODY
Managing Director Chicago Plan Commission



CHARLES WACKER
Chairman Chicago Plan Commission



HON. JOHN BARTON PAYNE
President South Park Commission



HON. CHARLES F. FISHBACK
Member Deep Waterway Commission



WILLIAM BEST
Member Special Park Commission



JENS JENSEN
Member Special Park Commission



PART OF THE EXHIBITION OF PICTURES BY JULIUS ROLSHOVEN AT THE ART GUILD
—Courtesy of the Art Guild

Exhibitions in Chicago

By JAMES WILLIAM PATTISON

ART INSTITUTE

FOR a number of years the directors of the Art Institute have set apart many rooms for the special use of the artists of Chicago and vicinity, in which to display the work they have done during the last year. Of course this collection of local art becomes interesting, because the work and the personality of the artists is so intimately known to us. The first question which each artist extends to his fellow is, "Do you think the exhibition is better than the last one?" thus revealing the intense anxiety to see Chicago art growing in excellence. Of course, the great array of pictures and sculptures, there being three hundred and twenty numbers in the catalogue, makes the impression that is very akin to all previous exhibitions. However, it

soon becomes evident that many of the men and women have much improved their work, and that they are growing in character, which is revealed in their works.

One artist, highly developed in his profession, and who is a constant visitor to European exhibitions, remarked that several years ago the Chicago Artists' paintings looked a little dark and sombre to him as compared with those of Paris; but that the present exhibition came out in brighter and lighter tones, owing to the influence of such men as Sorolla, and other painters long students abroad. Therefore, it may be declared that the present exhibitions indicate a distinct advance. Quite naturally, the question of prize giving becomes distinctly important. The habit of giving prizes has its drawbacks, inasmuch as

it is often difficult to find work which is so distinctly superior as to demand the awarding of a prize. The Municipal Art League bestows three prizes and purchases a picture for the Municipal Art Gallery. The Grower prize, of \$100, is given to the best group of paintings, and was bestowed upon Charles Francis Browne for nine landscapes. In looking at this collection, it is plain to see that the artist is now doing riper work than previously. He has spent the last year in South America, as Assistant Director of the International Exhibitions, and has brought away with him a number of South American views.

The Shaffer prize, for sculpture, was bestowed upon Agnes V. Fromen, for a marble drinking fountain. In the face of a rough block of marble is excavated a narrow cave in which, lying prone and looking over the edge into a deep basin, is the graceful form of a nude boy. The idea is exceedingly novel and the execution knowing and spirited. It is understood that this drinking fountain is to find a permanent place in the Art Institute, there to do practical service. The highly successful, and greatly esteemed, sculptress Nellie V. Walker, received the Walton prize, for a life size ideal statue called "The Young Donatello." She has succeeded well in the pose of this young man, and the expression of a face full of animation and hope, as he stands there in his leather apron with mallet and chisel in hand. The effect of the figure is very refreshing and inspiring. The landscape painter, F. C. Peyraud, is doubly fortunate this year in that one of his fine landscapes was purchased by the Municipal Art League, and also received the medal annually presented by the Chicago Society of Artists. While it cannot be said that Mr. Peyraud has made any decided advance, it is true that his work matures every year, and that his landscape group is distinctly pleasing and in every way professional. Through the influence of the Municipal Art League, certain women's clubs give special attention to this exhibition. A large number of them hold receptions in the galleries, gathering together their membership and friends to spend an afternoon in studying art. These receptions are of distinct advantage to the community, because of the recognition they give to art workers in the city, as well as the educational feature coming from intimacy with art. The Arché Club, one of the most important in Chicago as everyone knows, has purchased, "The Big Lantern," by Walter Marshall Clute. Mr. Clute does not paint large pictures but they are carefully

studied, well finished and beautiful in color. This is genre painting but not of the hackneyed sort. The simplest possible incident of domestic life, mostly the life of his own family, furnishes the subjects. In this picture a huge yellow Chinese lantern has just been lighted and throws its glow over the interested members of the family. While Chinese lanterns often have served artists, I have never seen one treated just in this way.

The Young Fortnightly Club's prize fell to Lucie Hartrath's pictures. She has long been a favorite with her fellow professionals, because of the directness and boldness of the brushing and the agreeableness of the coloring. She does not search the world for motives, but finds them in any corner nearby, intimate views of loose meadows and tree groups, seemingly painted directly from Nature out of doors.

A group of six portraits by Wellington J. Reynolds has attracted much attention because of his feeling for brilliant light and somewhat forced coloring. His work is original and striking. It is not right to criticize an ambitious artist's coloring because, although there are laws of color, it is so sensitive a matter that it is impossible to specify exactly how these laws should be treated. What is certain is that Mr. Reynolds has increasing ability in handling this scheme of his own. For instance, H. Leon Roecker obeying, the same laws of coloring and using his pigments with freshness, arrives at an entirely different result. He paints landscapes of modest dimensions, the subjects to be found on any farm where there are turkeys, ducks or chickens, with great refinement and beautiful reserve. His pictures do not startle anybody and make no spot upon the wall, but they repay well any attention bestowed upon them.

The marine painter, George F. Schultz, has made a decided advance. His moving seas have always been truthfully drawn and full of life, but there is an increased solidity, dignity and repose in his manipulations. Among those who show marked improvement are John F. and Anna L. Stacey. They have been in Quebec during the last summer, and have found admirable material in that quaint city. Though Quebec has been much painted these artists have united the interesting subjects to their growing ability to paint with style, until one wonders whether the scene or the manner of rendering it is more attractive. While not painting at all in the same manner, each one of them has attained to a certain grav-

ity and dignity which is not altogether usual. These well done pictures prove that "smartness" sometimes has to take a back seat, when fine style comes forward.

If Edward J. Timmons continues to practice his bold handling, and to display his knowledge of facial anatomy, he will secure an enviable reputation. His portrait of Mrs. Donald Robertson and young son are forerunners of many good works to come. There are a number of works by the post-impressionist, Jerome S. Blum. In examining this series of paintings, one becomes convinced of the decided talent of the young man. His collection of paintings exhibited last winter in Thurbur's gallery excited great discussion and acrimonious criticism, but Mr. Blum is making good. Though still indulging in the positive and almost crude coloring, which he claims to see in Nature, there is reality and distinct character in his painting, and it certainly has a certain brute force which may be of great use to any artist. He is the exact opposite of young Harold D. Betts, who seeks a beautiful tone and the utmost tenderness in his moonlight and water. In a similar manner Mr. Boutwood paints his English sea side villages, with rustic figures, in a dreamy tenderness and a color that is his own. Mr. Albright is another painter of "tone," giving us wonderfully alive children, who enjoy the fresh air of heaven, and awaken our sympathy.

Edward B. Butler, merchant and painter, has a remarkable feeling for landscapes in a hilly country, and he also gets good color of a tonal kind. Mr. Clusmann has abandoned the Chicago river for a moment, and is painting the simple countryside. Frank V. Dudley has a large canvas full of atmosphere and agreeable gray color, the best picture by him we have ever seen. Mr. Fursman sets three figures in shadow against brilliant sunshine, and rejoices in three green dresses against the green trees. His faces in shadow are admirably done. Mr. Grover paints the canals of Venice, and other places not far away, with brilliant groups of buildings, highly colored and sparkling in the sunshine. Mr. Henderson gives us two pictures in those refined tones which he has mastered and makes better and better. Wilson Irvine shows us nine landscapes, in well managed color, modified by choice tone. Alfred Juergens always did paint well and renders "A May Morning," "An August Evening," and "October Afternoon," with a fine sense of the season and the time of day. Pauline Palmer has pictures of Italian

towns. She paints landscape and figures better and better each year. We have all known the admirable work of Lawton Parker; his nude figure in the woods is very truthfully rendered and full of atmosphere.

It cannot be said that this brief account covers all the fine pictures, but lack of space compels us to touch on the work of Chicago sculptors. Mr. Taft has completed a very important fountain, for the children's playground at Bloomington, Illinois. He has made a substantial pylon, and on two faces placed life size Indian women, besides at each corner an Indian child full of vitality and playfulness. It is one of the most sympathetic things of the kind that we know of. Mr. Crunelle's "Hixon Memorial" shows us a group of life size mother and two children. This bronze monument has attracted universal attention and great praise. John Paulding has a decided feeling for memorial tablets. The tablet, containing a portrait of E. H. Gary, is exceedingly well done and, if we are allowed to speak of so small a matter, shows some of the handsomest lettering that we can remember to have seen. There is every indication that the likeness is quite perfect.

PRINCE TROUBETZKOY'S SCULPTURE EXHIBITION

IN connection with the Chicago Artists' Exhibition, now on view at the Art Institute, two rooms have been set apart for the sculptures by Prince Paul Troubetzkoy. It is not uncommon for people to speak slightly of the "effete aristocracy" of Europe, and a Chicago lady looked with great astonishment at Paul Troubetzkoy, remarking nothing effete about him, forgetting that he is a Russian, and that that country has produced a good many hundred magnificent specimens of humanity, men of fine physique and a high order of talent. Anyone familiar with this artist will recognize the truthfulness of my statement. He happened to see the light in Italy, but practiced his art in Russia, where he still maintains his citizenship. His academical training was not extensive, but his extraordinarily natural talent has made its mark. He purposely breaks the laws of classical sculptors. None of his draperies are finished, but dashed in with ruthless freedom, looking only to the expression of the form underneath, and allowing the feeling of free motion and the greatest elasticity. Greek draperies are elegantly finished and beautifully correct, but they do not suggest movement. Of course, there will always be a wide diver-

sion of opinion as to whether the dashing manner allows of a great expression in art. It certainly is not reposeful, but very alive. The reckless independence of M. Troubetzkoy leads him to break many laws. His portrait statuettes, of both men and women, are so extraordinarily slender and long that they are certainly ten heads high, instead of the classical eight heads. This slimmness becomes imposing as attitude. He does not always indulge in this fanciful treatment; in "The Young Man Feeding the Dog," the figure is perfectly normal, and all his little girls are the same. "The Mother and Child" seem to be perfectly true in proportion, as are the "Count Witte" and the Tolstoy figures. The figures of women dancing are intensely living and natural. The equestrian statues to Alexander II and III are positively normal and very dignified. Two busts of Tolstoy show power much beyond the average. Perhaps the most remarkable elements in his work is the exquisite beauty of his faces, be they men or women, mere fancies or actualities. While there is the strongest suggestion of personality in these faces, they are so beautifully rendered as to carry every spectator off his feet. These faces are, generally speaking, carefully finished, but there are several individualities in them. The remarkable curl of the lips and the manner of treating the eyes are original. There is in every human eye a certain limpidity and suggestion that the eye is mobile. In the old Greek statuary the eye was treated as a round ball set in a rigid sheath. It was precise and beautiful but too positive. The old Romans and, later, the Renaissance sculptors, shocked by the staring stoniness of this eye, invented the idea of making a round hole to suggest the iris and leaving a little point of marble, on the edge of this black hole, to suggest the shining reflection on the eyes' glassy surface. But this also produced the stony stare.

Troubetzkoy has invented his own manner of overcoming this difficulty, though the painters have for a long time been working very much in the same manner. For example, in a modern Dutch picture one can never find a fully wrought eye; they all being managed to suggest mystery. Troubetzkoy carves his eye very much as the Dutch painters work it. Not alone are the lids but slightly suggested but the eyeball itself is not too developed, and its surface is so hacked with the chisel, so as to give it wonderfully limpidity and prevent the attention being drawn away by the perfected rigidity of the parts.

In the portrait statuette of the Princess Troubetzkoy, the feeling of nervous life throughout all the figure is wonderfully expressed, and the face is full of gaiety, while still an admirable likeness. A number of figures, some of them life size, of little girls caressing large dogs, seemingly a series of portraits of a child and the pet animal, are most touchingly beautiful, especially the faces never cease to charm to the utmost. It is a matter for regret that we cannot introduce a series of illustrations showing plainly these beauties, but it not long since there was an exhaustive article, fully illustrated, published in the *Fine Arts Journal*, regarding this remarkable man.

ANDERSON'S GALLERIES

ART lovers who have for years found in the Anderson Galleries on Wabash avenue a place of interest and delight, will be glad to greet the firm in their new location on Michigan avenue, where an unusually fine collection of paintings and etchings is on display in a setting of rare beauty. Mr. and Mrs. Anderson are to be congratulated upon having secured the former writing rooms on the ground floor of the Auditorium Hotel, which they have transformed into an exquisite suite of galleries with something of the cozy effect of a luxurious home. Here are to be found many paintings by well known artists, but most conspicuous is a large collection of etchings, by Sir Seymour Haden and D. Y. Cameron; there being over sixty examples from the former and over forty by the latter. It is hardly necessary to enlarge upon the art of either of these men, so widely known are they, but the quality of the work is made plain by such titles as, "Fulham—Trial Proof D," "Water Meadow—Reverse Proof of Trial A," Trial Proof D of the "Penton Hope," and Trial Proof C (touched) from the same plate. There are four trial proofs of "A Likely Place for Salmon," and four trial proofs of the "Breaking up of the Agamemon," "The Calais Pier," after Turner, trial proof between B and C. Three proofs of "The Willow," three proofs of the "Greenwich"; of one of them only five impressions were ever taken. This highly important collection is beautifully mounted on gray plush walls and the surroundings are worthy of the art work. The Cameron etchings are similarly installed, and the force and excellence of the workmanship is so familiar to all lovers of etchings, that the titles will explain the exhibition. There is "The Greenock," "Thames Wharf," "Canal, Amsterdam,"

recognized by the art loving public of Europe "Haarlem," "Waterloo Place," "The Rialto, Venice," "Valley of the Ardennes," "Berwick on Tweed," and a long list of similar matter. This new establishment, and its contents, are a distinct addition to the art opportunities of Chicagoans.

THE FINE ARTS SHOP OF CHICAGO

It is not many weeks since the artists of Chicago organized an Art Guild, and opened the Fine Arts Shop of Chicago, in the Fine Arts Building, 410 South Michigan Boulevard. In their suite of rooms is a continuous exhibition of the works of the members, not alone of paintings but of beautiful art craft work. At the present moment a large room is set apart to show the paintings of Julius Rolshoven. This artist's reputation has long been recognized by the art-loving public of Europe and America. Though born in Detroit, in 1858, Rolshoven makes his home in Florence, in a very unique building called "Castello del Diavolo." This eight hundred year old house was built with extraordinary solidity, so that it was not alone a residence, but a fort, and it has seen all manner of service, even to the stabling of horses. Mr. Rolshoven has cleaned and polished it back to its original respectability, introducing modern conveniences and other essentials. Perhaps there is no more interesting studio home in all Europe. This artist has an enviable ability to paint important figures, portraits or landscape. The titles "Tunis—Mysticism in Light," "The Captive—Femme Arabe," "Interior of Lower Church of Assisi," "Looking East on My



PORTRAIT OF MISS EDWINA NOYE
By Julius Rolshoven

—Courtesy of the Art Guild

Farm," "Fugue in Carnation and Rose," give an idea of the poetical thought which actuated the artist to paint, not along simple truths but to treat them in a romantic way. The artist colors admirably, sometimes with brilliant pigments, sometimes with rich and subdued tones, and few can surpass him in freedom of brush work. A visit to the Fine Arts Shop will handsomely repay the time thus expended.



THE INTERIOR OF SAINT MARK, VENICE.—(First Prize, Milan, 1891)
By Ferruccio Scattola

"CERTALDO"

—Museum of
Art, Udine



By
Ferruccio
Scattola

The Italian Artist—Ferruccio Scattola

By CHARLES LOUIS BORGMEYER

THE extraordinary power in recent years shown by the younger Italian painters, and especially by those of Venice, has drawn the attention of the whole world of art to these men. Many reviews have been written on the Modern Italian school, from which I might quote, but for the present I shall confine myself to the excellent works of Ferruccio Scattola. It will be a temptation to speak of many others, for my visits to the studios left me not only with a very pleasant impression of their studio hospitality, in the open-door-freedom-manner of former days, but with a keen appreciation of the trend of their minds toward truth, and their delightful youthful enthusiasm which ever urges them on in their search for ideas.

Ferruccio Scattola is a man so modest and quiet that he almost succeeds in effacing himself, until some thought or chance word stirs the depths, and then all is ablaze with

the glorious light of intelligence. Words come fast but with a softness, a quietness that carries conviction; then returns the taciturn man, a better listener than talker.

A man who is attracted by the big problems of art; one who takes his place in the first rank in all the art movements of Venice; whose judgment is sought for both privately and officially; a member of the Jury and of a committee which passes on the valuation of articles of virtu leaving Italy; he is also, I believe, one of those to judge the students' work when the annual prizes are given at the Academia.

My first visit to Scattola's studio was made in a very unfair mood, for while crossing from the Lido I was enthralled anew by the continuous feast for the eyes, of the sunlight playing an unending scale of changing tones upon waters and palaces, and resented going indoors and felt very much inclined to stay where I was and



MARKET AT THE RIALTO
By Ferruccio Scattola

—Courtesy Private Collector, Berlin



BURANO AT NIGHT—(Gold Medal, Munich, Germany, 1905)
By Ferruccio Scattola

—Courtesy Fine Arts Museum, Buenos Ayres



FERRUCCIO SCATTOLA—Artist

break my engagement with Scattola. This mood, however, passed instantly upon entering his studio. The first canvas showed the man had extraordinary resources and each succeeding canvas increased the impression until the beauty of the real Venice was forgotten in the reflected thoughts of Ferruccio Scattola. The flower and vines climbing over the verandas of the palaces of Venice, making showers of warm light; the age-worn canals and bridges, the vivid boats, the yawning rags of a beggar, of course gained by being seen in their natural setting; but the mountains, the forest clad slopes of Switzerland, the bridge of the Galatea at Constantinople, the views of the "Cities of Silence," revealed such refreshing and personal vision that, while assuredly I had no inclination to belittle the ever-changing sorcery of Venice, yet I found these Scattola patches with their depths of luminous distance, their indications of shadows and haze, these powerful impressions

of land and sea, strikingly interesting. Scattola does not present what he sees, but what he feels. Painting is for him a means of sincere expression, and if he were to paint twice the same landscape at the same hour, in the same light, from the same point of view, he would paint two landscapes containing the same lines—but yet different.

Born at Venice in 1873, he at first learned to paint without a guide or teacher, except nature itself, and it is to nature he continues to look for his inspiration. Nature is interpreted by him, not reproduced. It is personal inspiration and feeling that he seeks to convey to canvas; not actual trees, houses or people. This was his aim while travelling over much of Europe, and this was still his aim when he returned to his native city where he resumed work on the studies of the Venetian type which attracted him from the very beginning.

Scattola was, almost from the first, alone; his instinct was to search, to learn, to see, to translate what he saw as seen through his temperament. His whole being was



JULIA, VENETIAN GIRL

By Ferruccio Scattola

—Collection Doctor J. G. L. Borgmeyer,
Bayonne, N. J.



SHIPPING. THE GIUDECCA, VENICE—(International Exposition, Venice, 1905; Exposition Buenos Ayres 1911)
By Ferruccio Scattola

centered on the discovery of how to render light as he saw it, color as he felt it, line as he dreamed of it. Now, to an extent at least, these are at his call, and when the inspiration moves him he can create them. His are rich hued golden glowing dreams, dreams such as artists' souls rarely translate, even in these days of so-called greater vision. Does all this sound like the fulsome praise of an enthusiast? It is not, if you knew the man, if you knew his work.

At times it contains a strong suggestion of Pointellism, if you choose, only he does not call it that. Pointellism as it is known to our modern artists he regards as the plaything of men with time hanging heavy on their hands. He is not striving to suggest light in minute pin point quantities; he wants it in bulk; vibrant, all-pervading.

While still young, he has a good knowledge of the methods of the modern painters of Europe. He is refined in his feeling for color and very skillful in rendering with exquisite feeling the sentiment of the hour and place. He has painted in Venice, in Switzerland and Sicily, in Constantinople and Greece, and in Asia and Africa. At one time he became interested in the "Dead Cities" of Umbria, Tuscany and Latium and painted his pictorial impressions of them. These pictures attracted much attention and reproductions of them were published in an edition de Luxe under the title of "The Cities of Silence." One critic said, "His portraits of places are as suggestive as portraits of faces."

I have already spoken of the varied character of his subjects. The artist as a rule

will do all he can to continue in the line of his first success. One sees the evidence of this in the tendency to repeat consciously, or unconsciously, some part of a former success. Scattola's temperament has forced him to be an exception to this general rule. His many moods constantly change his point of view, and this not only applies to his change of subject, but to his method of painting. It is easy to see that while he paints with equal facility a literary, poetical or decorative work, houses, animals, interiors, soldiers, moonlight scenes or portraits, they represent to him only so much material for the expression of his ever-changing sensations and visions.

Take, for example, his "Smithy." We do not think that Scattola has any special

love for horses, being a Venetian; but here horse and man presented to his eyes in a pictorial and harmonious form, a decorative composition for which the horse and man furnished but the elements. Decorative composition—how indefinite the expression! And yet it is upon this very quality that Ferruccio Scattola has centered the best of his energy and that from it he has derived the highest pleasure; for it is evident that, to him at least, every good picture must be decorative in quality, and it is equally evident that to this quality he closely and intimately associates the imaginative and poetical. In unconscious combination these find form spontaneously in his work. Most of his canvases contain a something difficult to explain, and whether it is due to ideal-



LA SAGRA DI SAN GIOVANNI
By Ferruccio Scattola

—Courtesy International Museum of Modern Art, Venice



CHURCH AT NIGHT
By Ferruccio Scattola
—Collection of the Queen Mother of Italy



DECORATIVE FANTASY
By Ferruccio Scattola
—Collection Charles L. Borgmeyer



CONSTANTINOPLE (Pastel)
By Ferruccio Scattola



MOONLIGHT AT SAN GIMIGNANO
By Ferruccio Scattola
—Museum of the Luxembourg, Paris

ism, poetical imagination, or that "something" which unconsciously leads the true artist to work ingeniously, it is difficult to say. For who can analyze an artist-poet's mind? His pictures are painted quite as he thinks best, regardless of what others are doing. In other words, he follows the most distinctive mark of the moment in modern art, individuality of expression.

The modern artist has preserved from his predecessor many of the traditions of his calling, and yet from every pore he distills civilization, and with it often commercialism. Civilization tends to level all the elements of modern existence, to make for the utilitarian, but inaesthetic triumph of uniformity. The days of roysterous, irresponsible and careless living are passed. The companionship of community, friendship and glamor of the craft is now often replaced by the contract between the picture

merchant and the artist, and if it were not for artist communities such as exist in Venice and certain parts of France, the traditions of the life of the artist would soon be but a memory.

For us today the principal interest in art rests in individuality. It matters little how the work is done, how the paint or medium is applied. In life and in art everything lies in the mass. The artist's measure is his ability to select, reject and organize. A painter's success hinges on his ability to organize colors and place them in the right relation to give a picture of the vision in his mind, in his ability to be distinctive from the mob, individual.

Individuality should not be that of the chemist, the artisan, or the physiologist. The artist should not follow with infinite care and persistence the road pointed out by the learned philosophers and professors



CANAL—VENICE
By Ferruccio Scattola

—Courtesy Museum of Art, Verona



"THE SMITHY"—(Silver Medal, Barcellona, Spain, 1901)
By Ferruccio Scattola

—Courtesy National Museum of Modern Art, Rome

in the construction of his aesthetic values.

Scattola's individuality of expression is not the least interesting of his many-sided talents. Both in his subjects and in their treatment, he displays an originality and a sincerity of effort which compels admiration. Whether we meet him by the Swiss cottage, in Venice, on the shores of the Adriatic, or among the most picturesque and delightful cities of the world, the silent and historic cities of ancient Italy, his appeal is always the same. It is the appeal of suggestion quite as strong as the appeal of description. Most of us, as we read the history of ancient Umbria and Tuscany, of their brave struggles and their valiant peoples, conjure in our minds some image, vague and dim, of the scenes described. Scattola has fixed and materialized these images on canvas and in this he has shown

his talent as an artist of creative design. In these cities, bristling with the recollection of deeds of valor, teeming with history and magnificent monuments, filled with phantoms of art and religion, in these venerable sanctuaries of an ancient people—Assisi, Perugia, Siena, San Gimignano, Primavera sul Clitunno—he works and paints: and painting, seeks for kindred souls, for those whose hearts beat in unison with his, for those who in feeling, in heart, mind and imagination respond to the vibrations which inspire his art, and responding, vibrate in sympathy with him. He does not copy nature indiscriminately, for that would make his pictures mechanical. He stops, thinks and dreams, and then depicts that which is really pictorial. Otherwise he could not strike a certain key, and those of us who are tuned in that same key would not reply in

either sympathy or understanding, for it would appeal to neither of these elements in us. As soon as Scattola forgot to omit what ought to be omitted and failed to select what ought to be selected, he would reduce himself to the level of a photographic camera, and his appeal as an artist would cease.

Scattola cultivates and keeps active his emotions; he does not rely upon the nimbleness of his fingers and wrists, or upon literal truth to nature, sound design or pleasant coloring; but upon the representation and interpretation of things filled with emotion. It is perhaps because of his love for the legends and history of these places that he has chosen to translate into paint the Duomo of Siena, the triple Basilica of Assisi, and the white and pink La Torre del Mangia, beloved by all true lovers of Italy. How infinitely more suggestive is their appeal,

and how much greater the pleasure given to those fond of the legendary, artistic and religious history of Italy—Italy, the art mother of all—than could possibly be derived from the portrayal of a solitary church in the midst of some unknown Alpine valley.

The arrangement, composition, and design of his picture is, of course, dependent upon the subject matter and varies infinitely. He has to a marked degree the observing eyes of the man who lives to interpret nature, constant practice has trained him to plan, measure spaces and arrange his masses unconsciously. Within a limited space of a few inches he sets down the main characteristics of the scene, the feeling of the moment, the sensations and the emotions created by them upon him and later reproduces these impressions in his studio with that feverish inspiration and emotion



POT MARKET AT ASSISI
By Ferruccio Scattola



ALBA —Courtesy Museum of Modern Art, Bruxelles, Belgium
By Ferruccio Scattola

which makes all his works so distinctive when compared with the photographic and mechanical landscapes of many other artists.

The Duomo of San Rufino at Assisi is black, as every one knows; yet Scattola has painted it red, for he saw it in the glamor and glory of a brilliant sunset. The Cathedral (Il duomo di Siena) is black and white and not rose and ivory, as the artist painted it in the clear air of a spring morning. While these tones of red and brown and blue and grey are not perhaps as they recur to our memory, they are manifestly an interpretation of the artist's conception, and seldom fail to kindle in the beholder a very genuine enthusiasm. And in this lies the essence of Scattola's art. We find it in all art, in all the best work of the old and new landscape painters. Just as a portrait painter poses his sitter in a favorable

light, arranging and draping her clothes, so a landscape painter, like Scattola, selects his scene, and chooses his hour and light. It may be sunset or moonlight, stormy sky or sunny day; if the necessity arises, he even imagines the light and color, for unless the scene and light convey to him an impression, he does not attempt to translate it in color. With him, as with the poet, nothing is definite. He paints only that which appeals to his emotions. Take, for example, his "Piazza del Campo" at Siena; he has seen it under a turbulent sky and his vision was that of a reddish earthy brown. Another would prob-

ably have painted it under a clear and tranquil sky and would have rendered with great minuteness the beautiful architectural lines.

It is this personal vision of Scattola, rendered with deep feeling, which makes his



TWILIGHT AT ASSISI
By Ferruccio Scattola

—Collection Charles L. Borgmeyer, New York



*FIEST DAY S. ELENA—VENICE—
(International Exposition, Rome, 1911)*

By Ferruccio Scattola —Collection of the Queen Mother of Italy

things remain with us. It is an original interpretation given with the greatest freedom of expression which is so individual that it could not have come to us except through his own personality. In it he has sought to convey to us not so much the intensity as the harmony and the unity of light. Scattola makes use of whatever he finds good in the rules of the impressionists, the divisionists, the luminists, of any of the many other schools; but never loses sight of the necessary final effect of his work, which must always correspond with his first impression, and the color of this impression is rendered as he first receives it, with emotion and delicacy of tone. This harmony of color is indeed a fundamental virtue and forms one of the distinct values in every one of his landscapes.

It is, I fear, in vain to seek to convey to you by reproductions in black and white an

intelligent idea of the works of Ferruccio Scattola. In 1894 his "Interno di San Marco" earned for him the Premio Fumagalli at Milan, and with the money thus gained he made his first serious journey abroad. As a result he exhibited at the International Exposition at Venice in 1895 a light effect of snow, which at once brought to him one of the great art dealers with a proposition that he would purchase all his subsequent works if he would in the future prosecute his researches in the effects of light. Scattola refused this flattering offer, although he was then really in need of money, for he

could not foretell what subject might attract him in the future—indeed, the very next day. As it turned out, this was a happy decision for him, for from that day honors, distinctions and successes came rapidly.



*A CALM DAY AT VENICE
By Ferruccio Scattola*

—Collection T. A. Beall, New York



A STREET IN PERUGIA

By Ferruccio Scattola

—International Exposition Venice, 1910

In 1897 his "Canale a Venezia" was purchased by the Museum of Verona. In 1900 the Gallery at Udine bought his "Chiesa della Santissima." In 1901 the National Gallery of Modern Art at Rome acquired his "Maniscalco" to which in 1906 the International Exposition at Barcellona awarded the silver medal. At Munich in 1905 he received the Gold Medal for his "Burano Ad-dormentata" and in the same year the International Gallery of Modern Art at Venice procured his "Campagna bionda." In 1906 the Museum at Bruxelles purchased his "Alba" and in 1909 the International Gallery of Modern Art at Venice bought another of his works—"La Sagra di Giovanni."

In 1910 at the International Exposition at Venice an entire room was set apart for an exhibition of his works, and it is not at all surprising that in this year no less than seven of his works were acquired by various museums

including the sale of his "Notte di luna a San Gimignano" to the French government and since placed by its sagacious and learned director, M. Leonce Benedite upon the walls of the museum of the Luxembourg at Paris. The Museum Rivoltella at Trieste bought "San Rufino in Assisi"; the National Gallery of Modern Art at Rome bought his "Impressioni del mercato" and his "Le Crete di Volterra"; the International Gallery of Modern Art at Venice his "Il Duomo di Siena," and the Pinacoteca Querini-Stampalia of the same city his "Sull, Arno":

"Certaldo" was taken by the Gallery of Udine, while Margherita, the Queen Mother of Italy, personally owns two paintings of his, one purchased in 1909, and the other last year, when on exhibition at the International Exposition at Rome.

Whatever his future may hold in store for him, we are glad in the knowledge that



IMPRESSION OF THE MARKET PLACE AT ASSISI

By Ferruccio Scattola

—Courtesy National Museum of Modern Art, Rome



ANCIENT FURNACE IN TUSCANY—
(International Exposition, Venice, 1910; Exposition
Buenos Ayres, 1911)
By Ferruccio Scattola



"RESTING"—(Exposition Buenos Ayres, 1911)
By Ferruccio Scattola



MARIA DELLA CASTELLANA, VENICE
By Ferruccio Scattola
—Collection Charles L. Borgmeyer, New York



LA SALUTE IN THE MOONLIGHT
By Ferruccio Scattola
—Collection W. I. Auten, Newark, N. J.



SMALL SQUARE AT BURANO
By Ferruccio Scattola

the lovers of art in his own country as well as those of France, Spain, Belgium and Germany, have honored his splendid efforts and high achievements. We do not seek to hide the great pleasure it gives us

to record this fact, because Ferruccio Scattola in his work has revealed to us his sincere visions of art, which are stronger than reality—visions which linger and satisfy.

His is an art that will live.

White
Enameled
Colonial
Fireplace

—Courtesy
The
Colonial
Fireplace
Company



A Simple
Effect in
Roman
Brick

—Courtesy
The
Colonial
Fireplace
Company

"Where
Fires of
Memory
Burn."



An
Old
Fashioned
Fireplace

About the Fireplace—Old and New

By EVELYN MARIE STUART

IN EVERY heart there is a little something of the fire-worshiper. That strange blazing phenomenon of light and heat, of flying spark and leaping flame, of smouldering ash and glowing embers, is as mysterious and as fascinating to the most enlightened of us as it was to the spellbound and terrified savage, who first observed it, or discovered the means of producing it. Not without reason did early man worship fire, for it was one of the most potent elements in accomplishing humanity and civilization among them; and not without reason do we still love an open grate, with an instinctive affection—the heritage from countless generations of fire-building and fire-dependent ancestors.

When we reflect that it was through the agency of fire that Man was enabled to prepare food, thus securing a wider



AN ARTISTIC FIREPLACE EFFECT
—Courtesy Colonial Fireplace Company, Chicago



A COZY ARRANGEMENT IN FIREPLACE CONSTRUCTION

—Courtesy Colonial Fireplace Company, Chicago

range of nourishment, that through fire he forged weapons of defense and implements of agriculture, that the discovery of how to build a fire was the most important discovery the race has ever made, since upon it hangs all our later science and manufacture, the respect and even reverence of pre-historic man for fire is not a matter for wonder or amusement. Man's ability to laugh, to talk, to build a fire and comprehend a God, were indeed the things which first distinguished him from the rest of the animal creation.

It was not only the material welfare of man, however, which the building of a fire fostered and made possible, for his social

life, his family life, his home ties have all been fused and forged in the blazing fire upon the hearthstone. The earliest social gatherings of men were no doubt gatherings about a fire. Perhaps the first wall ever constructed was erected to shield a blaze from the wind. The hearth has been, indeed, the center, the heart and the beginning of home. There was a deep psychological significance in the old Roman worship of Vesta, the goddess of the hearth, in whose temple a never dying fire was kept burning by the attendant virgins. The Temple of Vesta was the national hearth. In time of war its fires were carried to a place of safety. In an age when

matches were unknown and other means of provoking a spark often unavailable, the wisdom and necessity of "keeping a permanent light" in some public place, accessible to every one, will be most readily appreciated. So it happens that after long generations the love of a fire has grown to be an instinct of the human heart, until home is not home, without a fireside.

The hearth and the home have come to be synonymous in our language, and our literature, as in our hearts, and thus it comes that, in the finest mansions, equipped with the most scientific heating apparatus of today, the fireplace still holds its old accustomed supremacy, and the living room without a mantelpiece is unlivable and unthinkable. Most of us, indeed, in planning the home of our dreams, dwell chiefly upon the bathroom, the veranda and the fireplace,

and it is in the contemplation of the last-named comfort that we find the highest degree of romantic enjoyment. Indeed, for its romantic element and artistic value, as a decorative accessory alone, the fireplace has won a position of utmost security in the home, from which it never can again be banished. It is the center of attention, the motif about which an interior decoration is arranged, rather than a detail of the arrangement. This being true, it behooves us to study the fireplace a bit, with a view to developing its artistic possibilities to the utmost, and in this study, we shall find a pleasant and a cheering task.

Perhaps of all the fascinating types of fireplaces dearest to the American heart is that which suggest most persistently the good old days of the Colonial period. About real old fireplaces, in real old homes,



AMPLE FIREPLACE OF ROUGH BRICK RENDERED EFFECTIVE BY
APPROPRIATE ACCESSORIES

—Courtesy Colonial Fireplace Company, Chicago



DESIGN PERMITTING DECORATION AT TWO LEVELS

—Courtesy Colonial Fireplace Company, Chicago

in New England and the South, there lingers a charm—the same fascination that attaches to Colonial mahogany and old silver. Here is something that has witnessed the warmth and light of other days, something that has looked on love and life and death, which therefore holds strange, sweet secrets and memories of the past.

For this reason, the new American home delights to show forth the spirit and charm of the old, and the Colonial style, in architecture and furniture, has come to be characteristic of America. The Colonial designs in fireplaces are therefore most appropriate in many American homes.

At the beginning of this article will be seen a real, old-time New England fireplace—flanked with old splint-bottomed chairs, taken from an old home in Maine—“where fires of memory burn.” On pages 198 and 204 are two modern reproductions of other old mantelpieces from historic mansions in Massachusetts. In the latter we observe the three panel, Colonial mirror, so often an adjunct of the old-time mantelpiece. The severely simple, yet chaste and dignified lines of these mantels of wood and tile, are exquisite and elegant—suggestive of classic perfection in form. With the usual white enamel woodwork and Colonial

mahogany furniture, this type of mantelpiece proves ideal, the spirit, the theme of a harmony in interior decoration.

Broadly speaking there are but two schools of American decorative art, the Colonial and the modern, of which latter the Mission and Arts and Crafts effect are typical. All of our efforts along this line, so far, seem directed towards simplicity, sometimes classic and graceful, as in the Colonial style, sometimes quaint to the point of crudeness, heavy to the point of rudeness, and plain to the point of severity, as in the Arts and Crafts and Mission effects. Both the Colonial and the modern forms of architecture, furnishing and decoration, however, possess a suggestion of stability, dignity and sincerity, charmingly appropriate to a democratic people.

In fireplaces these characteristics seem to be doubly desirable and nothing is more

pleasing than a simple structure of plain tile, or heavy, rough brick in modern bungalow or Arts and Crafts interiors.

Observe how delightfully the deep, high fireplace of rough brick, shown on page 201, strikes the keynote of this type of decoration. The heavy side posts of oak, with bands of copper, and fancy, opalescent glass lanterns, give the one touch of decoration and harmonize the structure with the woodwork of the room itself. A very convenient and desirable feature of this fireplace is the raised hearth, with fender rail, which renders a flat floor hearth unnecessary and protects rugs from ashes or soot. The heavy andirons and swinging crane, with brass kettle, cast from an old model of excellent lines, complete a composition which is eloquent of hospitality, comfort and cozy cheer.

In the illustration, on page 200, we ob-



SIMPLE FIREPLACE FLANKED WITH ORNAMENTAL BOOKCASES

—Courtesy Colonial Fireplace Company, Chicago



A PURE COLONIAL DESIGN

—Courtesy Colonial Fireplace Company, Chicago

serve another fireplace, model for the bungalow or mission interior, a metal hood, imparting an added suggestion of utility. Above the mantelshelf a built-in cabinet or bookcase, with leaded glass doors, gives a note of distinction. A seat, with a window above, at one side of this fireplace, and a bookcase at the other, flanking the ascent of a flight of stairs, give it a picturesque setting.

Of similar inspiration was a charming Dutch effect in warm-toned brick, with insert of Delft tiles, and side arrangement offering a hob for the kettle or the mug, a cozy and hospitable suggestion. In the designs shown on pages 199 and 206 we observe how effective an arched opening may be. The first of these mantelpieces is in-

deed a work of art, suitable for almost any interior. The ornamental lamps at the sides and the built-in niche above the mantelshelf, produce a most unusual and charming effect, while beneath the shelf is one of the new landscape tiles, a picture in pottery. The other design is simple, but none the less cheery, with its cornice of ornamental brickwork and its raised hearth, fitted with heavy railings of bolted metal.

Illustrated on page 203 we have an excellent example of the simple spirit of modern decoration, carried out to its ultimate perfection. Here the fireplace and bookcases fill the entire end of the room, and we instinctively feel that it has been built about them. This arrangement gives a very long mantelshelf, with abundant

space for the exhibition of bric-a-brac and objects of art. It is a decorative, yet simple, arrangement of smooth and delicate finish, which is highly pleasing. Here the fireplace projects a bit into the room, while the bookcases are sunk in recesses lighted at each side by a window above.

The same idea is carried out nicely in the illustration shown on page 198. However in this instance the fireplace and bookcases are arranged along the broad side, instead of the narrow end of the room. This design is particularly appropriate for a library, where the bookcases run about the entire room. Thin Roman brick has been used in this model, with very good effect.

A good combination of metal hood, raised hearth and quaint, square andirons, is effected in the unique design shown on page 205. This is another style, eminently suited to the modern bungalow, or mission

apartment. Its height is nicely proportioned to the rather low-ceilinged room, and the possibilities of decoration at two levels—the mantelshelf and upper railing—are particularly happy. This same idea has been nicely carried out in the fireplace illustrated on page 202. Here, however, the upper railing, by reason of its width, assumes an importance over the mantelshelf—an importance, however, in perfect keeping with correct design and good decoration.

In these designs, so delightful in every detail, one grasps the true meaning of the so-called "American renaissance," for they embody all that is best in our modern theory of construction and decoration. To properly appreciate them, however, one should be able to observe the rich tone of the brick, whose dull buff, red, russet and similar mellow tones contribute not a little to the pleasing effect.



A NEAT ARRANGEMENT OF RAISED HEARTH, METAL HOOD AND DOUBLE MANTEL SHELF
—Courtesy Colonial Fireplace Company, Chicago



A COMBINATION OF ARCHED OPENING AND RAISED HEARTH
—Courtesy Colonial Fireplace Company, Chicago

It is not only in its exterior aspect, however, that the fireplace of today often surpasses that of yesterday, for its construction, from a practical standpoint has been very much improved of late. The old accusation against the fireplace was that it had a tendency to smoke, under unfavorable conditions, and the proneness of the heat to pass up the chimney was another deplorable circumstance. Modern science has, however, provided a way to overcome these difficulties with a damper, fitted into the chimney above the fireplace and operated by a key, or button, from the outside. Thus, at a touch, the draft may be controlled and regulated, doing away with the last objection to the ever-fascinating open fire, and rendering it a real and efficient means of heating a room in ordinarily cold weather.

A point in favor of the fireplace has ever been its value as a ventilator, and it still remains the most perfect known means of securing a constantly changing current of air in a room. For this reason architects and builders everywhere are arranging bed-

chambers with open fireplaces, in all of the best houses.

On page 206 we show a fireplace whose interest is of a strangely pathetic kind. The mantelpiece, erected in Korea, by an American missionary, came to notice through his desire to install therein the modern damper appliance, for information concerning which he wrote to a Chicago manufacturer, inclosing a picture of the fireplace and relating a bit of its history. It is built from bricks which formerly were part of a Korean oubillette—a house of horror—

where the old and helpless were taken to starve and die, forgotten by the world. This is, indeed a tragic commentary on the inhumanity of the past—but it is, at least, conducive to the comfortable assurance that the world grows better all the time. It would almost seem that the very bricks of the old oubillette cried out for an opportunity to atone for the cruel use to which they had been put in the past, and found a fitting means in being shaped into a thing of beauty and comfort and delight.



FIREPLACE CONSTRUCTED BY A KOREAN MISSIONARY
FROM BRICKS OF AN OUBLIETTE

—Courtesy Colonial Fireplace Company, Chicago



"TWO FISHERMEN"

By Charles W. Hawthorne



"RETURN FROM THE CATCH"
By Charles W. Hawthorne

Charles W. Hawthorne—Intellectual Painter

By ROBERT G. McINTYRE

THOSE who have followed the course of American Art from the Hudson River School of Painters down to the present day, must be impressed with the fact that our artists are breaking away from foreign influences, and are gradually establishing an art distinctly national in character. Every year sees a marked increase in American individuality.

Along with this condition it must be noted that our art possesses certain char-

acteristics common to every country that has practiced art to any considerable degree. These characteristics may broadly be expressed as the spiritual, or that phase of art that addresses itself to the elemental principle in us, that reminds us of our universal natures, and hints to us of our place in the general scheme of things; the sensuous, or that phase of art, which, having no profound thought to impress us, exists mainly to please the eye; and the intellectual, or



"FISHERMAN'S WIFE"
By Charles W. Hawthorne

Corcoran Art Gallery, Washington, D. C.



"YOUTH"

By Charles W. Hawthorne

that phase that ministers to the mind and experience of man.

Now just at this period in our country's art, it is difficult to say precisely which of its two phases, the sensuous and the intellectual, is in the ascendant. I say the sensuous and the intellectual, for I believe I am safe in stating that many changes in our comprehensive view of life and morality must take place before the spiritual, apart of course, from any strictly religious sense, can become our leading characteristic. For

though we are gradually outgrowing the Puritanism of our Pilgrim Fathers, much of it still remains," and the voices of the New England transcendentalists have not ceased ringing in our ears. All this, of course, puts the burden of our art-expression on the sensuous and the intellectual. It is easy, however, to point to an exponent of each of the three classes into which our art, in common with that of other countries, is divided.

No more worthy representative of the

spiritual phase can be chosen than Arthur B. Davies. He is the arch-mystic, the prime worshiper of the essence of things, the present day pagan. And the transition from the spiritual to the sensuous is marked by several well known artists, prominent among them being Childe Hassam, whose pictures are designed solely to satisfy our senses, and this they do to a degree that is quite astonishing. The exponent of the third phase, fully expresses, at least in my opinion, the intellectual in American art. This is Charles W. Hawthorne.

He is the painter who speaks to us in wonderful color, of youth, and old age, of man the individual, and of man in his relation to the family. He is the painter of motherhood, not strictly in the Madonna sense of the term, for there is not that wondering, helpless, and sometimes fearsome expression one is so apt to see in the conventional Madonna pictures; but in a truly matter-of-fact way he pictures the mother as she holds her baby in her arms, feeds it, or plays with it as all mothers do. There is nothing in these interpretations that can



"THE FAMILY"

By Charles W. Hawthorne

—Collection Chas. K. Fox, Haverhill, Mass.

strictly be called symbolic, but there is all that love and tenderness and solicitude that the modern mother has for her child.

Now let us stop awhile and think a little about the beginnings of Hawthorne's art career. Born in 1872 of parents in very modest circumstances, Hawthorne's early life was mostly spent in Maine, where he was frequently thrown in contact with the humble New England fishermen, destined later to play so important a part in the formation of his ideals. When he was about eighteen years old he came to New York and obtained employment in a stained-glass shop. It was here, no doubt, that he got his first real liking for art, and, with a view of becoming more proficient as a designer, attended the night classes of the Art Students' League.

He once told me that at this time he had no idea of ever becoming a painter, but entered the class in Design simply to better his business prospects. Gradually, however, he abandoned this idea, and joined the Illustration Class, where he studied for a considerable period. It was but a step from this to the Life Class, and the tide was turned. Here he definitely decided to make painting his profession, and continued working in the class to this end, finally giving up business to become associated with Chase and his famous school in the Shinnecock Hills, in Long Island. A little later he became the manager of this school.

In 1898 Hawthorne went to Holland, and, as was natural to a young painter, seeing for the first time, the Old World's great masters, immediately fell under their spell. Of course the chief spell-binder was Rembrandt, and him he studied with all the ardent fire of youth and ambition.

Remembering, I suppose, his early associations with the Maine fishermen, Hawthorne settled for a time on the sea-coast and painted the fisherfolk there. This experience in Holland seemed to decide for him what phase of life was best suited to his self-expression, and from this time to

his very latest pictures he has transcribed from the lives of the lowly fishers.

Now it must be understood that although almost every canvas reflects some incident in the life of these people, Hawthorne does not paint them simply for their own sake, as for instance, Breton painted the peasants of Artois, but the ideas they afford him he develops and makes applicable to the greater part of human experience. For instance, if he paints a young fisher boy and girl standing arm-in-arm, and gazing steadfastly before them, each wrapped in his and her own thoughts, and if he calls this particular subject "Youth," he means not only youth as applied to these poor fishers, but the whole of youth, or rather, youth in the abstract. It is because he loves these simple people, and understands them so thoroughly, that he uses them as a base upon which to build and expound his ideas on life.

But to go back. After Hawthorne returned from his first trip abroad he established himself in Provincetown, situated in that quaint region of the Massachusetts coast known as Cape Cod. Here he gathered a few pupils around him, and this small number steadily increased until now the "Cape Cod School of Art" is known the country over. Here, too, Hawthorne became even better acquainted with the fishermen, American and Portuguese, by whom, principally, this part is peopled. He works with them, shares the dangers of deep-sea fishing with them, knows their domestic side, and is, in a word, one of themselves. From Provincetown have come some of his very finest pictures, among them "Youth," "The Family," "The Trousseau," which I will mention more at length, later on.

A second trip abroad was made in 1906. This time the call came from Italy where the genius of Titian, Tintoretto, and of other famous Venetians, stirred his love for color as martial music stirs the patriot's soul.

Comparing his own work with that of



"THE TROUSSEAU"

By Charles W. Hawthorne

* —Metropolitan Museum of Art

these men, and especially with that of Titian, Hawthorne realized that his color was lacking in that wonderful richness and resonance, that alluring subtlety, which are the immortal features of the art of these great painters. At once Hawthorne set himself to the problem of making his color richer and more pregnant than heretofore. How well he succeeded in this is evident to all who are familiar with the pictures painted prior to this period and those

painted after. It was at this time, too, that he experimented with mediums, finally deciding on tempera as being best suited to his purpose. Since then, I do not believe that, with the possible exception of a few small sketches, he has painted a single picture in any other medium.

The time spent in Italy seemed to give him fresh stimulus, and to endow him with a clearer conception of life, but above all did it enlarge and enrich his feeling for

color to a degree he had never dreamed of.

Back once more in America Hawthorne produced pictures far and away ahead of anything he had done before. Notable among these is his "Youth" of a few years ago, and now in the collection of Mr. Chas. K. Fox, Haverhill, Mass. Though the reproduction here conveys very little idea of the superb coloring, nevertheless, it gives one a splendid impression of the profound sentiment this picture contains. Here is youth in its full vigor, capable of conquering worlds; youth upon which the success of nations ultimately depends; youth the very existence of the family. And how simply the artist told us all this. Though a most conventional subject he has treated it in an absolutely personal way. It is not prosy, nor yet a mere story with a moral, but thought, colorful and poetically clothed. It is intellectual painting.

A companion to "Youth" as concerns its intellectuality is "The Trousseau" in the Metropolitan Museum, and also reproduced here. This picture received the Clarke Prize in the 1911 Spring Exhibition of the National Academy, and is the only instance in the history of this institution of a picture being awarded a prize by unanimous decision. A record in itself!

I have said that this picture ranks with "Youth" in its intellectual elements. This it surely does, for the expression of the young bride-elect's face is one of profound contemplation. Plainly she is thinking of

the new role she will soon be called upon to play, and the occasion of her being "fitted out" against that day seems to have but little effect on her. Sterner thoughts than her trousseau occupy her mind.

In itself the picture is beautifully painted: the white of the young girl's bodice is exquisite, and the face of the old dressmaker is remarkable as a character study. On the whole, however, its color does not glow with the warmth and brilliancy of "Youth"; it is more sombre, but, nevertheless, agreeable.

"Fisherman's Wife," recently purchased by the Corcoran Gallery, in Washington, is a masterly example as regards both color and its dignified interpretation of Motherhood. So also is "Mother and Child," owned by the Syracuse Museum.

Powerful are the drawing and expression of the father in "The Family." His features are invested with a happy confidence and a dignified sense of leadership. The colors in this picture are quiet, and of an exceeding richness, and without doubt "The Family" will rank with the finest character studies painted throughout the ages.

Enough has now been said to give the reader an idea of the direction of Hawthorne's art, and of his merits as a painter of the intellectual aspect of life. And it is indeed gratifying to know that the country's big museums are stepping forward to secure examples of his work for their permanent collections.



The Perfect
Cleanser



"It's the Borax with the Soap that does the work"

The Effect on Real Estate Values of the Fulfillment of the "Chicago Plan"

By FREDERICK STANLEY OLIVER
President of the Chicago Real Estate Board

IN ANY discussion of the subject it is well first to set forth the general features of the "Chicago Plan" as well as what may be termed the collateral benefits. These features may be outlined as follows:

The restoration to the people of Chicago of miles of water front on the lake, which would make possible the establishment of outer harbors, an outer park of over 1,500 acres containing a grand driveway connecting Grant and Jackson Parks, pleasure piers projected far out into Lake Michigan, bathing beaches, lagoons for pleasure boats, rowing regattas, etc.;

The improvement of Grant Park;

The installation of a yacht harbor outside of Grant Park;

The completion of a system of outer highways encircling the city, 95% of which now exist;

The creation of what is termed the Quadrangle, containing what may be called Business Chicago, bounded on the north by Chicago avenue; on the east by Michigan Boulevard, (the great connecting link between the North and South Sides); on the south by 12th street; and on the west by Halsted street (or some nearby thoroughfare), it being contemplated to have all boundary streets of a width of not less than 100 feet;

The establishment of a Civic Center at Congress and Halsted streets, with Congress street as the great axis;

Diagonal thoroughfares radiating in all directions;

Small parks, plazas, etc. Among the collateral benefits may be named:

The undoubted removal to the outskirts of the city of all freight transfer yards;

The placing of all railroad passenger terminals now situated on the South Side along the south line of 12th street, where it is proposed to locate them in a group of magnificently built structures, with ample facilities, thus ridding the central business district of them and effectuating an extension of the main business district southward;

The through routing of surface cars;

The doing away with the unsightly elevated railroad loop and

The installation of subways, wherein are to run through trains of the elevated railroads, destined from city end to city end in all directions.

The "Chicago Plan" is a plan to direct the future growth of the city in an orderly systematic way. The object of the Plan is to make Chicago a "real centralized city, instead of a group of overcrowded, overgrown villages." Above everything else "it is concerned with the three most vital problems confronting every metropolitan community—congestion, traffic and public health."

The fulfillment of the "Chicago Plan," in whole or in part, is conditioned of course upon the exercise by the citizens of Chicago generally of that public spirit, which, upon many occasions in the past has been most strongly manifested, and, which far and wide has been characterized as the "I will" spirit of Chicago.

On this score, at the recent annual banquet of the Chicago Real Estate Board, the

writer in an appeal for a new manifestation of this spirit said:

"Chicago, the metropolis of the great Mississippi Valley, destined yet to be the greatest city in this land of opportunity, is on the eve of a wonderful development. Those public-spirited citizens who have given liberally of their time and money, whose keen foresight, and whose wide view of their city's future needs, have awakened them to a realization that now is the time to make a beginning—those public-spirited citizens, I say, who have given of their time and their means toward the development of that great conception, the 'Chicago Plan,' need your help, and the help of every active, thinking, 'doing' man in this community. Think what it means to our city to have a widened 12th street—a great broad highway from the congested districts of the west side to the lake front, where the poor may come to mingle with nature and to slake their thirst for health-laden air at the brink of old Michigan; what it means to have North Michigan boulevard widened and extended to Chicago avenue, with a proper and befitting bridge over our Grand Canal; what it means to have at the mouth of the Chicago River, an outer harbor—as well as to possess modern bridges for the great thoroughfares that cross the river; realize, if you can, the importance to our city of the proposed subway system, and then stand with us—stand with The Chicago Real Estate Board—in demanding, *First*, of the National Government, that its policy toward new harbor facilities for Chicago be one of doing instead of delaying; that when, for instance, it orders the old-fashioned center pier bridges out of the river—that the order be obeyed; *Second*, of the city government, that when, with blare of trumpets it announces 'Subways for the strap-hanger' it give us subways and not excuses—that tongue and pen give place to pick and shovel; that when it promises 12th street widened, it delay not, but render results; that instead of talk about an outer harbor, it begin work on an outer harbor, and that when the people have voted funds for the erection of new bridges, the least the people are entitled to are new bridges and not plans.

Deeds instead of words are what are now wanted, and The Chicago Real Estate Board, in behalf of the people of Chicago, demands that deeds be forthcoming.

In this connection I wish to give expression briefly to a thought suggested by the more or less serious opposition which has recently developed against a great undertaking. It is that, despite the progressive spirit of its people, Chi-

cago has suffered, and is suffering from an apparently too-ready willingness on the part of many of its people to block great public works, absolutely essential to the city, if it is ever to realize the incomparably brilliant destiny that is within its reach.

In a great city like this, made up of so many heterogeneous elements, it would be, of course, too much to expect on any important matter anything approaching unanimity of opinion, but it does not seem unreasonable to look for it occasionally when the best thought of broad-minded public-spirited citizens, eminently qualified to pass an intelligent opinion, have indicated the undoubted wisdom of a certain line of action. Yet it is difficult to recall any great proposed public work, which has been frequently given years of patient and intelligent study, which has not felt the virulent assault of an oftentimes ignorant and selfish, but too frequently sordid opposition. Sometimes it is due to an honest and differing opinion, but more often to a narrow and unreasonable selfishness; sometimes to prejudice, especially where corporations are concerned, and too often to a demagogic assault for political advantage.

Manifest public benefits of the greatest moment to the city's welfare are ignored and a football literally made of its destiny.

The time has come for intelligent progressive public opinion militantly to assert itself, if Chicago is ever to achieve the greatness which opportunity has placed at her door."

And the writer has no doubt that the citizens of Chicago generally realize this and will avail themselves of the opportunity—as represented by a fulfillment of the "Chicago Plan." "To-day all the world knows that what Chicago Wills to have created Will be created, and what she wants done Will be done."

Now in a business way what will the fulfillment of this plan mean? Will it draw to Chicago the vast amount of money that is spent yearly in so many of the attractive cities of the world? The answer would seem to be self evident. With a present population of 40,000,000 or more living within approximately a night's ride of Chicago, with a climate, especially in summer of the resort variety, with a water and park front unequalled in the world, "giving us a yacht harbor and a center for boating rivaling the famed course at Henley on Thames,

the greatest water pleasure course on earth," with magnificent highways leading into the city from all directions, and, with splendid boulevards within the city, who shall doubt for a moment that Chicago will be the magnet to attract the pleasure seeking ones of these millions? And outside these millions are people of all countries and of all climes who gravitate to the show places of the world, there to spend their money in ease and luxury.

Everyone knows the commercial prosperity of Chicago has been very largely created by reason of her excellent rail and water facilities for the handling of merchandise. The Plan contemplates the improvement of both to the highest possible degree, for the framers of the Plan fully realize that "it is the cost per ton of handling freight into and out of Chicago that measures our city's commercial prosperity." A realization of this improvement will be the loadstone to draw to Chicago many and diversified commercial interests that now abide elsewhere, the location of which in our city will mean an addition to the city's wealth too great to compute.

The first constructive work of the Plan—what may be termed the foundation stone—is the completion of the Quadrangle referred to above. The widening of Michigan Boulevard, extended north from Randolph street to Chicago avenue, and of 12th street from Michigan Boulevard to Halsted street—with the installation of new bridges crossing the River in each thoroughfare—is the "initial step in the constructive work of developing the plan as a whole." Work on both these projects is now being diligently pursued. The completion of the whole Plan will, of course, take years.

Now as to the effect on real estate values of the fulfillment of the Plan! It is a matter of common knowledge that those cities of the world that by their beauty and attractiveness draw crowds of pleasure seekers reap a reward that is reflected in substantial and wealth producing realty values.

When to this power to draw pleasure seekers is added the capacity to attract by facilities for handling business cheaply great commercial enterprises how much greater should be the reflection in substantial and wealth producing realty values? But leaving generalities aside, and, getting down to results in specific cases! It is only necessary to recall the recent sharp advance in values of real estate along Michigan Boulevard, Wabash avenue and State street in the neighborhood of 12th street, when the announcement was made of the consummation of the contract between the South Park Commissioners and the Illinois Central railroad—providing for certain improvements forming a part of the "Chicago Plan"; or again on West 12th street when it became known that the city had decided to widen that thoroughfare from Michigan Boulevard to Halsted street, to demonstrate how widespread the increase in realty values would be were the full Plan to be realized. I believe that the completion of each successive step in the general Plan will not only bring forth great increases locally where the particular improvement is made, but, will create added values generally. Furthermore, I am convinced that anything like a fulfillment of the entire plan, along with the collateral benefits referred to at the beginning of this article, will cause an enhancement of realty values many times in excess of the cost of the improvements provided.

If owners of real estate in Chicago are wise they should, if for no other than a selfish reason, lend a willing hand to those who seek a consummation of the "Chicago Plan."



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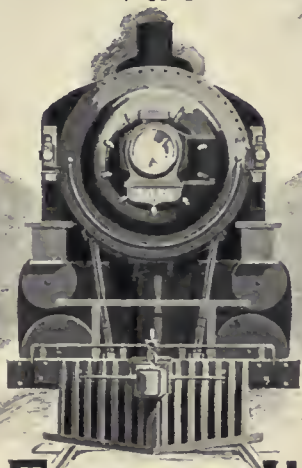
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